

MODERN DRUMMER™

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A Contemporary Publication Exclusively for Drummers

71002

BUDDY: Revisited
THE GREAT JAZZ
DRUMMERS: Part 4

**Weightlifting
And
Drumming**

**Eight Drum
Company Exec's:
On The State
Of The
Industry**

**ROCK
DRUMMERS
OF THE 80's**

**SPECIAL
5TH ANNIVERSARY
ISSUE**



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FEATURES:

BUDDY RICH

It was four years ago, the January, 1977 premier issue of Modern Drummer, that Buddy Rich graced our cover. Rich is back again, with comments that are inspiring and honest. This exclusive interview is filled with anecdotes tracing Rich's early career and personal acquaintances. But the main focus is Rich's philosophy regarding his music and the success and failure that he holds himself accountable for. His strong convictions about his art and life have carried him to the pinnacle of reverence among musicians who have played for or listened to him throughout the years. **12**



ROCK DRUMMERS OF THE 80's

As we move into a new decade, certain trends in contemporary music have already become apparent. To find out more about rock music of the 80's and the style of drumming that it incorporates, we have interviewed Clem Burke of Blondie; Bruce Gary of The Knack; Stan Lynch of Tom Petty and the Heartbreakers; and Alan Myers of Devo. **16**



GREAT JAZZ DRUMMERS, PART 4

From the mid 50's into the 60's, jazz drumming artists developed continually—experimenting with styles and new rhythmic patterns in big bands as well as the avant-garde groups. Drummers of this period included Louis Hayes, Alan Dawson, Joe Morello and later Elvin Jones, Jack DeJohnette and Tony Williams. Fusion was born in the 70's bridging the gap between jazz and rock and producing a crop of tasteful, technically skilled musicians, including Danny Seraphine, Bobby Colomby, Lenny White and Billy Cobham. **20**



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A Note Of Thanks

It's somewhat hard to believe—but true. *Modern Drummer Magazine* is about to enter its fifth year of publishing. Over the past four years we've brought you dozens of the world's greatest drummers through our feature interviews, and presented the concepts of an equally impressive array of respected authorities via our educational columns. We've reported on events, new products and innovations, schools and manufacturers. All in all, we've done our damndest to make *Modern Drummer* the kind of publication you'd benefit from and enjoy.

Our reward rests with our acceptance and subsequent growth. MD is now read by nearly 40,000 drummers in the U.S. and more than 50 foreign lands; the size of an average issue has tripled since our inception; the magazine's Advisory Board has leaped from the four original members, to include twenty-six of the leading experts in America. MD can presently be found in over 700 of the nation's leading drum shops and music stores, on newsstands, and in record and bookshops. We've also had one increase in frequency from four issues per year to six just two years ago, which leads me directly to a rather exciting bit of information.

I'm delighted to officially announce that *Modern Drummer* will once again be increasing its publishing frequency. We're going to nine issues this time and it'll all begin with our February/March issue early next year. Numerous requests for a frequency increase prompted us to survey a substantial portion of our readership, our advertisers and dealers, to get their thoughts on more MD. Happily, the overwhelming majority in every group surveyed were very much in favor of an increase. We've got a wealth of great material and ideas planned for next year, and we're looking forward to having you with us. Nine issues of MD promises to be even more conducive to the needs of the thousands of serious drummers who are our loyal readers.

We gave considerable thought on how to make this issue special in celebration of our fifth year. We soon realized, nothing could be better than to revisit Buddy Rich, MD's very first feature interview subject. Buddy was as receptive to our request this time as he was when we first approached him as unknowns, four years ago. It's difficult to say how much of our early success was realized on the strength of that first in-

terview, though I'd venture to say quite a bit. Thanks Buddy, for giving us the opportunity to get this project off on the right foot, both then and now. An insightful and illuminating discussion with the all-time phenomenon of modern drumming is here in *Buddy: Revisited*.

We've also assembled an MD Compendium; a complete reader reference guide to the feature material and educational articles we've published since our first issue. Though all Volume 1 back issues are no longer available, many of the more recent issues still are. A bound reprint of Volume 1, in its entirety, will soon be made available.

In keeping with our special issue theme, we've gathered a host of comments from high level executives within some of our major drum companies. We asked for their views on the direction of the industry over the past five years. The result is an interesting perspective on just where we've been and where we're going as an industry.

Any landmark issue would hardly be complete without some personal thank yous. And yet, there are so many people to thank, one hardly knows where to begin. Suffice to say that MD would surely not have reached this point without the fine work and effort of scores of writers, correspondents, photographers and columnists, to name a few. Our thanks to all of you. Special thanks to the MD Advisory Board members who stand ready to assist every day of the year; to hundreds of professional drummers around the world who have become our dear friends; to the advertising community who has supported our efforts all along; and to one hard working group of behind the scenes players, who have been making the entire complex operation work for four years, and doing one helluva job in the process. My staff.

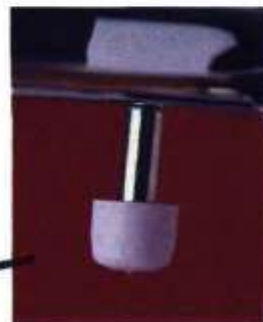
But most of all, we thank *you* the individual reader. After all is said and done, I think it's important to be aware that there would be no *Modern Drummer* at all without *your* support. We thank you for staying with us for four years, and look forward to being an important part of your musical growth through the editorial content of this magazine for many years to come.

Ron Spagnardi
Editor

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ASK A PRO



ROBERTO PETACCIA

Q. Why do you play left handed on a set-up traditionally used by right handed drummers?

Gregory Heller
Chicago, IL

A. Basically because it frees me up from crossing hands when riding on the hi-hat. I believe in playing as naturally as possible, and because I'm left handed, that's the best way for me to play. When I got my first set of drums, I led with my left hand, and I was also left footed. It was very natural for me to play this way. When I began taking private lessons, and developing my double bass drum technique, I had the advantage of a strong left foot.



LES DE MERLE

Q. Do you have any practice suggestions for incorporating my bass drum foot into my playing?

Billy Hanleny
Honolulu, HI

A. Select variations of rudiments such as the paradiddle. Try using it in two and four bar solos by playing the right foot along with the right hand. Practice substituting the right foot for the right hand. You can also practice double stroke sticking but play the pattern between the left hand and the right foot. Try taping it on a cassette and check for an evenness of volume and phrasing.

HAL BLAINE

Q. Besides playing with John Denver, the studio work you do runs the gamut of recording. Do you find your playing is restricted on motion pictures, television, and commercials? Also, do you feel the time allotted to complete these sessions affects the quality of the music?

Dennis Gilman
Tacarigua, Trinidad, West Indies



A. Yes, I do a lot of commercials. I've got about 300 on the air. I work with the "King of the Jingles" out here, a man named Don Piestrup, and he gives me a lot of freedom. If there's a phrase I want to catch, or a little fill I want to do, he lets me go ahead and do them. That makes it very creative. I've really done a great deal of films over the last seven or eight years. When you're working in movies and TV, the standards are pretty pat. You're called to play a chart that's put in front of you, and generally they want it played exactly as written. I've done Three's Company and I have freedom on that show. Many times you're called to play "source music". Someone turns on the radio in a scene where they're riding in a car, and there has to be music. Sometimes it's very restrictive, and other times you find areas where they want you to fill it up. In that case you're allowed to stretch out a bit. It's really great fun. Of course, the name of the game is money—and time is money. So obviously when you have a 3 hour date, you try to finish in 3 hours. I'll tell you what the time affects. It makes you a better player. That's why experience is so valuable.



CHARLES COLLINS

Q. I was recommended for my first recording session by a fellow musician. I must confess, I'm a little nervous about the whole thing. Do you have any words of advice?

Ben Druskin
Syracuse, NY

A. The best thing to do is relax and play with confidence. If you weren't qualified, you wouldn't have been recommended in the first place. Rarely will you find a player in the studio that was recommended, who can't cut it. That's usually how new guys break in. I know if a producer asks me, and I recommend a bass player or a guitar player, I'm going to recommend the best musician suited to the date. It's a reflection on me.



**KEITH
PURVIS**

DRUM SHOP

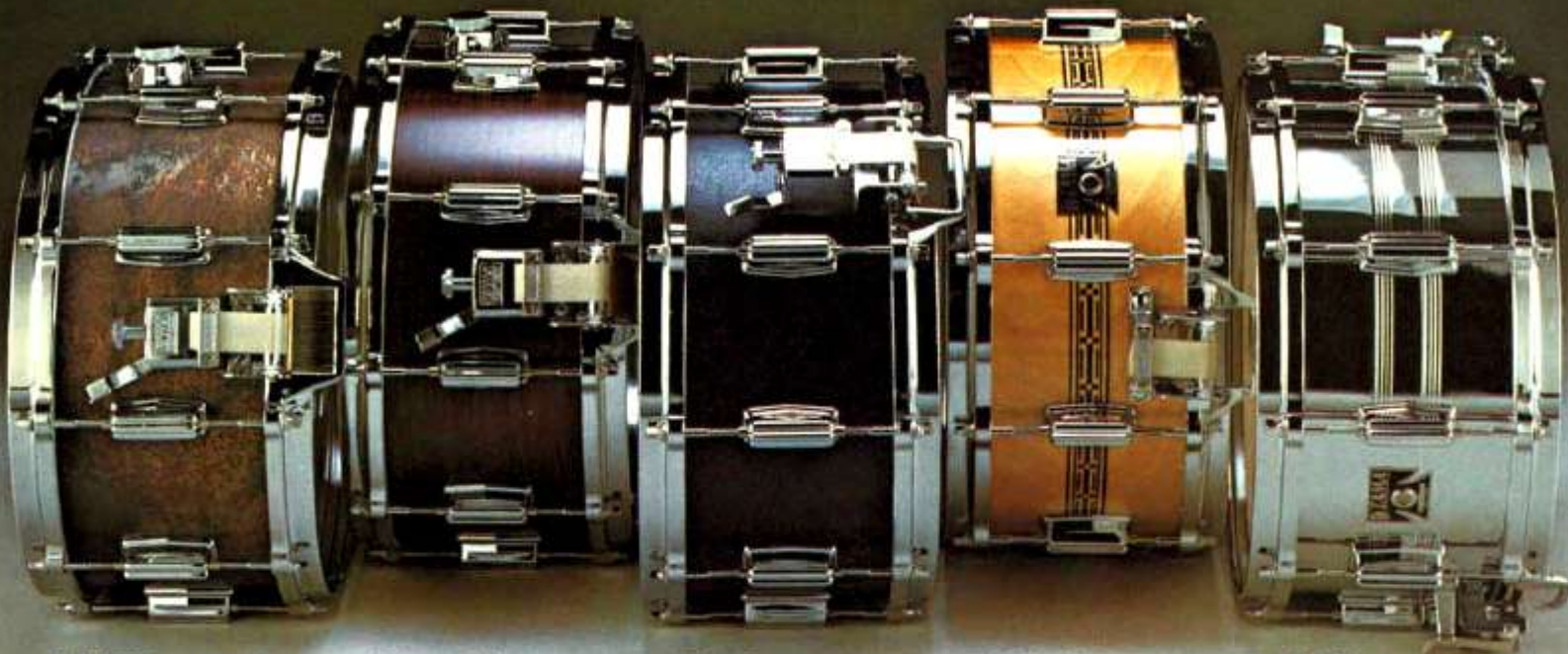
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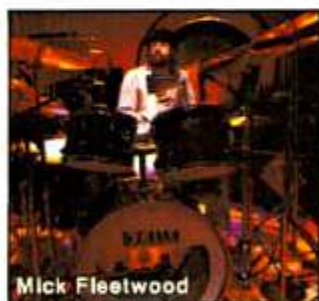
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Billy Cobham



Lenny White



Stan Lynch

James Nyman

IT'S QUESTIONABLE

by Cheech Iero

Q. The hottest thing in the recording studios seems to be miking the drums with PZM's. Why?

E.M.
Los Angeles, CA

A. Not intended as a direct microphone. Pressure Zone Microphones (PZM's) are perfect ambience mikes. The rectangular shaped metal plate microphone is generally taped on the wall, the floor, or on music stands on either side of the drum kit. They mike the pressure zone at their surface. Other mikes pick up reflected sound. PZM's are more natural sounding because they do not pick up reflected frequencies.

Q. What is the proper method of playing staccato notes?

S.C.
Lahr, West Germany

A. Depending on the particular passage, staccato notes are played by snapping the stick down and off quickly and using pressure at the fulcrum. You may even rest your fingertips on the drum head to cut down some of the resonance. Muffle staccato notes completely even when they are not followed by a rest.

Q. Was Shelly Manne's father a drummer?

A.W.
Ft. Lauderdale, FL

A. Shelly's father, Max Manne, was a percussionist at Radio City Music Hall in New York City.

Q. Did Max Roach play with Charlie Parker on Tiny Grimes' "Romance Without Finance"?

B.J.K.
Tucson, AZ

A. Harold "Doc" West played drums on that particular tune recorded on September 15, 1944.

Q. What's the purpose of the metal rod which runs the diameter inside the bass drum?

T.C.H.
Houston, TX

A. This metal rod is used to support the shell and prevent ovaling of the bass drum due to the weight of the multi-tom set up currently in vogue. It also helps to prevent damage to the shell during traveling. Some drummers also use it to keep a pillow or other muffling material in place.

Q. I have a 1939 Leedy drumset. It includes an 8" x 14" snare, 14" x 28" bass, 9" x 13", and 7" x 11" tom-toms, a 4" x 10" China-type tom, plus 10", 11", and 12" Stanople cymbals. The finish is Marine Pearl with nickel metal parts. Could you tell me what this drum set would have sold for when it was new? Also, what would it be worth today?

F.F.
Richmond, VA

A. According to Advisory Board member Charlie Donnelly, your Leedy drum set would have sold for \$221.00 in 1939. Today, it would be worth anywhere from \$400.00 to \$550.00, depending upon its condition.

Q. I recently purchased an electronic drum and I enjoy the new dimension it has brought to my playing. There are two sets of controls under the section "Modulation"; rate and depth. Could you explain their function?

S.N.
Rexdale, Ontario, Canada

A. Modulation is the continuous change from one frequency, to a lower one, to a higher one and back to the original frequency. The control marked "rate" controls the speed of the vibrato. The switch marked "depth" controls the change in the frequency between the highest and lowest frequencies. Musically speaking, it determines the degree of change in pitch.

Q. When a single eighth note immediately follows a roll, are you supposed to play the eighth note at the conclusion of the roll?

M.K.
Hollywood, CA

A. When a roll is followed by a single note, it is oftentimes difficult to determine whether the composer wants you to roll into the single note without a break, or break the roll just before the single note. You must use musical judgment. Check the other parts to see how the other instruments phrase that particular figure. Check with the conductor. However, if the composer uses a tie to connect the roll and the single note, there is no doubt as to his intentions.

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Q. Since your mylar drum heads were so successful, Sam, what motivated you to improve them?

A. We made a big step forward when we went from calfskin to mylar — but that was over 20 years ago. Since that time there have been developments in technology that make a better head feasible.

Q. But what specifically were you trying to improve?

A. First of all, every drummer knows that a mylar head can break in the middle of an important set — so that you have to stop and replace the head immediately. That won't happen with a Duraline head. It's many times stronger than mylar. So, on the off-chance that the head becomes damaged, you can still finish the gig without changing it!

Q. Incredible! How did you develop a head like that?

A. Our new Duraline heads are made from the kind of material that is used today in bulletproof vests. It is many times stronger than mylar and won't stretch, dent or pull out of the rim like mylar does. Equally important, they provide exceptional musical tone and can be tuned almost a full octave.

Q. That's amazing, Sam. How long did it take for you to develop the Superheads?

A. Three years. In fact, we have been field testing different variations of Duraline heads throughout this period. They have been exposed both to professional musicians and to consumers through music dealers. Improvements were made as we obtained feedback. We have now finalized the development process and are in quantity production.

Q. What have been the reactions of the pros to these heads?

A. We've spent a tremendous amount of time working with professional drummers to get the right sound. That's why we offer both a recording head and a concert head. Also, the pros really like the gold color of the heads — it makes the drum set really look great.

Q. Is it a coincidence that your new Duraline Supersticks are being introduced at about the same time as your new heads?

A. No. They are both made from the same durable material. However, Supersticks are made from fibers which are woven in a way that duplicates the feel of natural wood.

Q. How much usage can a drummer expect from a pair of your Duraline sticks?

A. A hell of a lot! They will show wear over a period of time, but they are really tough to break and won't give out suddenly during a set. And every drummer knows how important that is!

Q. How would you describe the playing response of your Supersticks?

A. They really feel much like a high quality hickory stick — with the same natural tensile strength and weight. Sure, they're somewhat more expensive than wood sticks, but our pros go through several sets of wood sticks for the comparable wear of one set of Supersticks.

Q. You have stated that every Superstick is an identical twin. How is that possible and what does it mean to the drummer?

A. Besides being durable, drummers want their sticks to be straight and of equal weight. Well, that's asking a lot from wood sticks. Wood can warp and vary in density so that no two sticks are really alike. But the Duraline Superstick core is woven with a tough, non-warping material in carefully measured amounts... so every Superstick weighs exactly the same! This same process allows us to make them perfectly straight, and in every way, an identical twin to any other Superstick of that style.

For information about Duraline Superheads and Supersticks see your nearest authorized dealer. For free brochure write: Duraline Brochure, RDS Inc., 11300 Rush Street, So. El Monte, CA 91733.



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MODERN DRUMMER Magazine (ISSN 0194-4533) is published bi-monthly, February, April, June, August, October and December by Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. Controlled Circulation Postage Paid at Clifton, N.J. 07015 and at Richmond, Virginia 23219. Copyrighted 1980 by Modern Drummer Publications, Inc. All rights reserved. Reproduction without the permission of the publisher is prohibited. **SUBSCRIPTIONS:** \$9.95 per year, \$19.00, two years. Single copies \$2.00. **MANUSCRIPTS:** Modern Drummer welcomes manuscripts, however, cannot assume responsibility for them. Manuscripts must be accompanied by a self-addressed stamped envelope. **CHANGE OF ADDRESS:** Allow at least six weeks for a change. Please provide both old and new address. **MUSIC DEALERS:** Modern Drummer is available for resale at bulk rates. Direct correspondence to Modern Drummer Publications, Inc., 1000 Clifton Avenue, Clifton, N.J. 07013. (201) 778-1700 **POSTMASTER:** Send form 3579 to Modern Drummer, 1000 Clifton Avenue, Clifton, N.J. 07013.

READER'S PLATFORM

Talking Drums With Joe Cocuzzo was obviously a very informative article. But I fail to see any drummer talking drums without mentioning Max Roach. Something has to be wrong somewhere.

LENNOX BRAITHWAITE
NEW YORK CITY

In my opinion, Louie Bellson is the best jazz drummer, best all around drummer and the best big band drummer. I believe that Billy Cobham is the second best jazz drummer and the second best all around drummer. Buddy Rich is a super drummer, but can never beat the talent of Louie and Billy.

As far as I am concerned, your Readers' Poll was way off.

CHELLO HERBERT
BILLINGS, MT

For the past four years, I have had to acquaint myself with every facet of North Drums in terms of construction, finishing, hardware applications/options, assembly, the design of prototypical possibilities and above all, the practical applications involved in using North Drums for every conceivable mode of performance. My close association with Roger North and position as Department Head/Product Specialist for the North Drum Division of Music Technology, Inc. has afforded me countless opportunities to get down to the "nitty-gritty" of sound reinforcement treatment in the studio and concert situations for several well-known players, as well as handling my own needs as a practicing professional.

With this background and experience on a day-to-day basis under my belt, I feel fully comfortable in stating that the Doobie Brothers' "equipment guys" are either totally unaware of current percussion miking techniques or too disinterested to experiment in the very areas they need to know more about.

First of all, the two "major problems" mentioned in Susan Alexander's account in the August/September issue can be easily eliminated in one move: peripheral sounds bouncing around in a North Drum and other open stage microphones picking up projected percussion can both be avoided, simply by using directional mikes on the drums (among others, I

would recommend the AKG C-451-E with "direct-to-shell" placement versus overhead) and simple baffling when directional mikes do not apply for vocal uses.

The simplest means of minimizing on-stage sounds' effect in a drum shell is in *lateral* placement of monitors. With blaring monitors *in front of any* drum set, sympathetic vibrations within those shells and the subsequent problems incurred are essentially unavoidable. Placing the drummer's monitors *beside* him minimizes the effect.

Since the previously mentioned C-451-E is a Phantom-Powered, condenser microphone, it truly acts like a "vacuum cleaner", sucking up every audible sound within its shortrange reach. Stick it right inside a North Drum shell, pad it at the board and you're in business—discreet percussion miking.

If additional baffling is still required, a foam rubber disc (approximately 12 inches in diameter) can be placed like a collar around the mike clip, thereby keeping the drum sound in the drum and dampening the percussive punch at 20 feet out. In short: Let the mike do the work.

If Chet McCracken or his "equipment guys" would like to discuss these or other miking techniques applicable to North Drums, I would be only too happy to lend any assistance I could, in person or through correspondence, so Chet could

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TOM MEYERS
NORTH DRUM DIVISION
GARDEN CITY PARK, NY

I was very surprised at what Mel Lewis said in his August/September 1980, "Driver's Seat" column. Earlier in the year the Middletown Township High School North Stage Band, of which I am

a member, was invited to the Glassboro State College Jazz Festival. During the afternoon, there was a percussion clinic with Mel Lewis and Clem DeRosa. During the question and answer period, one drummer asked how Lewis prevented his bass drum from creeping. Lewis mentioned how rock drummers hit their drums too hard and that you don't need a rug because your bass drum shouldn't creep. He also reminded us how his bass drum does not creep. Later that evening, when Lewis performed with the Bobby Brookmeyer Quartet, his bass drum crept so far that he had to play with

one hand and pull the bass drum back into position with the other. It seems odd to me that a well respected drummer like Mel Lewis would write on controlling the bass drum when this was totally contradictory to what happens when Mr. Lewis performs.

RICK HOCK
MIDDLETOWN, NJ

I have been so delinquent in writing this letter that I'm having to strain to recall all of the thoughts and feelings I have been wanting to express.

It was a year ago that I met with *Modern Drummer* at the Allentown Fairgrounds, where we talked right through the afternoon, the evening and all of the tapes, and were still getting warmed up. This resulted in the most incisive, serious and satisfying interview I have ever had the pleasure to be a part of. I thank you first for that.

Then, while in London this past spring, I received a midnight phone call informing me that I had been voted the Best Rock Drummer by the readers of your magazine. You can't imagine my surprise. I confess that I had never even thought of receiving such a prestigious award. It is the highest praise imaginable. I would have been surprised and honored to have been voted tenth. This is too much.

I can't begin to explain all the things that ran through my head upon learning this. Things like shock, horror, disbelief and yes, pride. The next few nights on stage I was furiously over critical, every flaw in my playing accompanied by a sarcastic mental judgment of, "Oh sure, you're really great aren't you," and too many unforced errors in execution, resulting from the dread, "over concentration."

Happily, I recovered from the initial trauma and can now be a little more objective. I realize now that even if I am undeserving, and it's a terrible mistake, it's still very, very nice.

Then, hyperbole after hyperbole, I received my copy of your latest issue, only to be overwhelmed once again by the letters from readers in response to the aforementioned article. Now really, that is enough. Now I'm a big bundle of neuroses and I hope you're all satisfied.

Some excellent drummers I would highly recommend for future articles are Terry Bozzio, Simon Phillips and Graham Lear. Now these guys are really good!

NEIL PEART
THORNHILL, ONTARIO, CANADA

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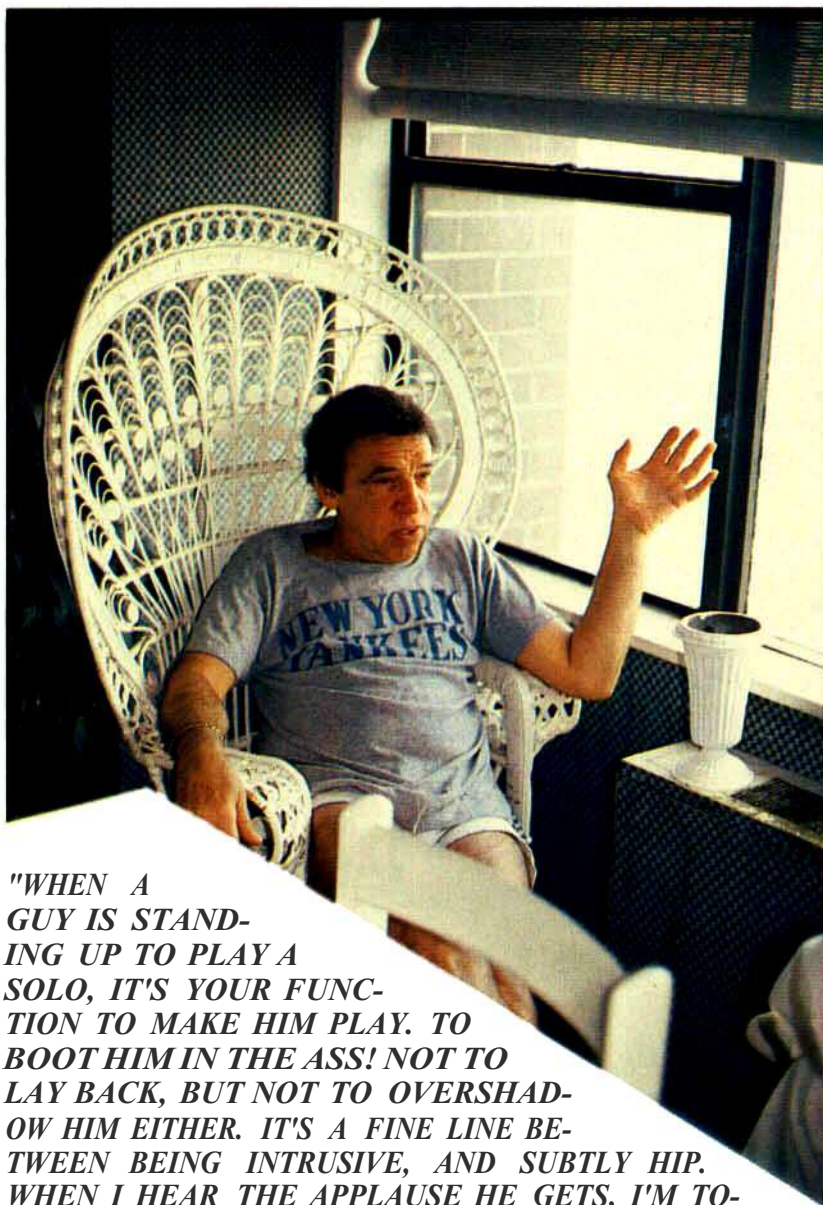
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BUDDY RICH: Revisited

by Cheech Iero

photos by Ross Gadye

Buddy Rich is the most exciting, hippest and consistently swinging player to ever sit behind a set of drums. Paralleling his personality, Rich's playing is always in absolute command; a quality which lifts the potential artistry of every musician in his band. Although "tell it like it is" characteristics often leave acquaintances with a wise guy impression, a bluntly truthful side seasoned with the saltiness of a keen sense of humor, are also part of this same person.

I wanted this interview to be different than the others Buddy has been asked to do. It is. The pure candidness of his remarks provides us with an inside glimpse of the personality of a legendary man. A man whose playing will ultimately affect all future generations of drummers.

CI: I really don't want this to be a run of the mill type interview, with questions like, "Who's your favorite drummer?" Of all the interviews you've had, how many times have you been asked questions like that?

BR: I don't really answer them seriously, because they're such inconsequential questions. Who's your favorite drummer. Who's your favorite baseball player. Anybody that does something well is a favorite. You like Reggie Jackson one day and Lee Mazzilli the next. It's a question of immediacy, of what's happening. You go to the game and the team you're cheering wins. Then it's good. If the team falls apart, it stinks. The next day you go back and you like them again. It's pretty hard to say which guy is a favorite, whether it's drums or anything else. It's a matter of taste.

CI: But when you were growing up, there must have been some guys you looked up to.

BR: When you're growing up and you have a feeling for music, you listen to everybody. You don't just listen to one person. When you decide that music is going to be your life's endeavor, not your life's work, your life's endeavor, then you have to listen to everybody to see what everybody else has done. You know what to shoot for. You don't want to be like anybody else if you're serious about your own talent. You want to be like you. So you listen to everyone else and you say this is good, this is better, that's not so good, that's fair, that's different. A composite of everybody. The shell opens up, and you evolve into what you are.

CI: A composite of what's been fed in.

BR: Of course. It's like a memory bank. Everything that you have ever heard. If it's good, it has a lasting impression. But it doesn't mean that you want to be that. It means that you've been influenced by everything you've ever heard. Whether it's the study of UFO's, the study of music, or the study of digging a ditch. But there may be ways of doing it that make it easier to do than the way it's been done. It may be the same job, but you found a way to do it that's better for you. And that's what comes out. Not to do it like anybody else, but at least to have learned a little bit from watching this guy, listening to that guy, talking to another guy. Getting feelings. Having an understanding of why you want to do certain things a certain way. What is correct, what is incorrect. What makes it right for you and wrong for other people. What makes it right for other people and wrong for

you. After years of that you finally become your own person. It has nothing to do with being like anybody else. You be you first. Why try to be anybody else? We're not clones. We're all individuals. To like somebody to a point where you imitate him is cheating the public, because all you are, no matter how good an imitation, is an imitation of an original. You have an original Picasso hanging, and you have an imitation Picasso. If you're tuned in at all, you know immediately which is the real one and which is the fake. No matter how good the fake one is, it's still a fake. My life is really quite simple because I have my own direction. I don't rely on anyone else for my personality. Whatever it is, I'm responsible. Whatever the repercussion, the responsibility has to be on me and I'm willing to take that stand. This is what I believe. If you don't like it, it's too bad because it's right for me. I do exactly as I want to do. I have to make decisions that please me. I won't hurt anybody trying to reach those goals and I'll never step on anyone, but if I find a direct route to that goal, that's the one I'll take. I don't circumvent. It's straight ahead in my life.

CI: You really don't pull any punches do you?

BR: Look, you have one life. And you have to live it on your own honor standards. Not the accepted format of honesty; not bullshitting people by patting them on the back when you feel like punching them in the mouth. That kind of double personality I find difficult to accept. Those are the things I resent in other people and I don't want to be a part of that. It's not something I've learned in the past twenty years. I've been this way since I was old enough to make a decision. Sometimes it's difficult, because you don't necessarily want to hurt other people. I don't like to go around hurting other people, but by the same token, I'm not going to be a punching bag and take a lot of abuse even though it might be meant in a helpful way. I have to decide for me. The same with my band. No one else makes judgments for my band.

CI: You're the Captain, and your word is law!

BR: That's right, I pay a lot of money every week to a lot of musicians, and the only reason the band is such a success is because I choose the people that play for me. I choose the music they play and I choose the style in which it's played. If it's a failure, I have nobody to blame except me, which is absolutely the way it should be. You should never have to say, "Well, it's not my fault, so and so is responsible for it." That's the biggest cop out in the world. When it's a failure, I'm more than willing to accept the responsibility for it. But I also take the responsibility for its success. I find that to be the only way to live, whether it's my personal life or my business life. My decision is the final decision.

CI: When you got your first band together in 1947, did Sinatra back you financially?

BR: Frank put up \$50,000 in 1947 for my first band. I had just gotten out of the Marines. I went back with Tommy Dorsey for almost a year, but I couldn't handle it. It wasn't what I wanted to do. Frank was playing the Paramount Theatre and my band was in rehearsal. He came to us one afternoon and said, "I want to back the band." That's the way it went down.

CI: Didn't you have a falling out with Sinatra at one point?

BR: Oh, I've had falling outs with everyone. Frank and I were roommates when we were with Dorsey and when you have two strong personalities, you'll always have conflicts. Each one wants to be the top man. That causes friction, arguments and fights. But then it's over. As intelligent people, it's over and you shake hands. It's like being married. I'll be married going on 29 years. I've had all kinds of difficulties with my wife. But it doesn't mean I don't love her. We're still married and we'll stay married. You go through life like that and maintain a level of understanding with people on two levels; their's and your's. Whatever difficulties you come across, once they're rectified, it's lovely all over again. I saw Frank last night. I hadn't seen him in a year, but when we met, it was like we had just been together. Hugging and talking. It was beautiful. It's a continuation of friendship. That's the only way. If they're your friends, they'll understand your moods. I'm a moody guy, and a lot of people misinterpret my moods as, "Oh, that s.o.b. is arrogant, he's this or that." I have to understand other people's positions, but they also have to understand mine. If I worked until three o'clock in the morning and I don't get to bed until five and somebody calls me at nine and says, "I want to talk to you", I say, "Listen, you've been sleeping nine hours, I've been sleeping three. Hey, screw man, I'm tired!" As a working musician I have to have time to reevaluate what happened the night before, and to plan the next day. A lot of people don't understand this and when you're not available to them, the first thing is, "Who the hell does he think he is?" I know who I am, and it has nothing to do with success and with who you are. To know *what* you are is the only important thing. Not who you are because who you are is bullshit. One day you're a star and the next you're in the bread line. Knowing what you are is the thing that gets you through life.

CI: Do you know *what* you are?

BR: I am my own person, my own man. I very seldom ask for favors. I very seldom impose my will on other people. Knowing those things up front, saves you the embarrassment of having to go through all that, and being rejected or being told, "Forget about it", or whatever. If you are what you are, and you know that, you can sail through life because all the responsibilities lay on you. The outside interpretation of a Buddy Rich is, "Oh, who does he think he is? He walks around like this or he does this." That's not to impress anybody. It's what I do. I sit in this apartment and if I have three days off, I may never get out of this apartment. I may stay here and catch up on things, watch T.V., take things off records. I'm on the phone most of the day. So I'm not socially inclined. I'm not a social man. I don't go to parties or celebrity jive things. If I have people up, they are people I choose to have because there is a relationship between us. We can get along good, or we can just sit and not say anything. And when you can do that with people, that's the only thing that counts. You don't have to be on stage with people. It's that way outside too, it's my entire



"I'VE HEARD ABOUT SO MANY GUYS. THIS GUY IS THE GREATEST AND SO ON. WELL, TEN YEARS LATER I HAVEN'T HEARD FROM ANY OF THEM. NOW IF YOU'RE GREAT IN 1970, HOW COME YOU'RE NOT THAT GREAT IN 1980? THAT'S AN AWFULLY SHORT TIME SPAN."

"TO LIKE SOMEBODY TO A POINT WHERE YOU IMITATE HIM IS CHEATING THE PUBLIC, BECAUSE ALL YOU ARE, NO MATTER HOW GOOD AN IMITATION, IS AN IMITATION OF AN ORIGINAL."



attitude. If you're my friend, you can have anything I've got. If you're an acquaintance, I have to take time to evaluate that acquaintance. If you're a potential enemy, the best thing is to stay away from me. I'm dangerous, not in the physical sense, but I can make you feel uncomfortable.

CI: Tell me a little about *The Muppet Show* in London.

BR: They called me from London a few days ago and asked how I would feel about doing a comedy karate match with Miss Piggy. I thought it would be very funny, so I'm doing that, and also a drum battle with Animal which should be funny.

CI: Will you sing to Kermit?

BR: They asked me about doing a vocal on "It's Not Easy Being Green." I did a recording on that so I may sing it to Kermit. Maybe we'll become the new Boswell Sisters or something.

CI: Are you happy from a musical standpoint at this stage in your life?

BR: I'm an up and down happy. When my band sounds good, and I can find prolific writers and people who understand what I'm trying to do, then I'm happy. When I hear my band sound tired and bad, and I'm not playing as good as I want to play, I'm my own worst critic. No matter what anybody tells me, whether they say I sounded good or bad, I'll be the first one to tell you if I sounded good. If I sounded bad, I'll beat you to that too and tell you I sounded bad. No one knows better than me when I play good or bad. I don't have a false ego. I can't overcome playing bad by telling you it's good. I'm lying to myself, not to the public. I can't lie to me. I've got to live with me! When I play bad I come off the bandstand and call myself every kind of name there is. Because there's no reason. I come off the bandstand and say, "Why did I do that, why didn't this happen or why did I try this?" If that happens the first set, by the time I play the second set I'll go out there and find out why. And the next time I do it, it'll be right. But it's that first time when it doesn't happen that I'll put a hole through a wall with my own temper. That's good though, because the only opinion I can honestly respect is my own. If twelve critics came in and heard me play and all of them said, "Gee, you sounded better than ever", well, if I know I didn't, then I know they're jiving me. I'm going to tell them, "Hey, you're full of shit". Because I know I didn't play good. By the same token, if that's reversed and I'm playing good and four critics write, "He sounded terrible," well I'll also tell them they're full of shit. I know I played good. Consequently, that's the only barometer for my playing. I don't go around criticizing other people unless I'm asked, and if I have a valid complaint about someone's playing, I'll express it. I won't put down another player for no other reason than to put him down. I won't do that. A lot of guys I really admire, like Steve Gadd, and Bobby Colomby with the original *Blood Sweat and Tears*. I thought he was really great because he was the first drummer I heard that made some kind of transition from jazz to rock and put the two together. Danny Seraphine is another excellent drummer. Harvey Mason is an excellent drummer. But there's only half a dozen guys that I put in a category of

truly good players. And every time I do that I have to remember that every guy that I ever heard was not a good drummer, but a great drummer. Papa Jo Jones laid the ground work. Not only is he a friend of mine, but he's a man I look up to and admire. I always have since we first met in 1939. I feel the same about all the guys I've known in my life time because each one was an individual player and an individual stylist. They didn't steal what they heard from another guy. Jo sounded like Jo, and Gene sounded like Gene, Philly Joe sounded like Philly, and Max sounded like Max. You can go down the line and you'll see that every drummer had a distinct personality, and you knew exactly who you were listening to. If you put on six records today, the same drummer could have been on all six records. There's no variation of sound. Every drummer has the exact same sound. You can't really differentiate. They all play the same stupid licks. When you find someone who has just that little bit of something extra he becomes outstanding.

CI: How's your health, particularly in light of the schedule you keep?

BR: Fine. I know what my body needs and I know how my body reacts. When I don't feel good I stop everything and when I feel good, I do everything. I think all a doctor can do is if he cures you then the advice always is, "I think you should do this and I think you should do that." When kids come up to me and say, "Give me some advice", the only advice I give them is no advice. Because when you give somebody advice, especially in music, if it's wrong, you get the blame. "Oh, that s.o.b. told me this is what to do". Rather than put up with that, I just say, "If you're really interested in your art, my advice won't help you. Only you can help you." That's the way I run my life. Doctors give you advice, mechanics give you advice on how to run your car. It's my car and I know how my car runs, like I know how my heart runs.

CI: As long as we're on the subject of health and doctors, didn't Johnny Carson come into your hospital room one night and do his Carnac bit?

BR: If there was ever a time I could say I had a great time in the hospital, that was it. They bring me down from the operating room and I'm sedated, laying there in pretty bad pain. Comes evening and they turn me over on my side and the next thing I know some people walk in the room. I look up and it's Ed McMahon and a lady, and they say, "There's some people here to see you". The next thing I see is Carson in the complete Carnac outfit, turbin and cape. And he stood at the foot of the bed for about 15 minutes dropping lines, reading the questions and answers. They were afraid I was going to break the stitches because I laughed and I cried at the same time. It was the single most beautiful gesture that one guy could possibly do for another guy. He just stood there and ran these jokes down one after another. Then we sat and talked for awhile. That had to be one of the highlights of my life. That's a real friend, because he cared. I'm sensitive about things like that. I love the man. If there ever was a one of a kind guy, Carson is it. There's nobody else like him. If I could parallel his talent to a musician, he'd be the Art

Tatum, Dizzy Gillespie, Miles Davis, and Oscar Peterson of the world. If he did any one of those single instruments, he'd be the master, because he's the master of the night time television.

CI: Do you think that karate has helped your playing at all?

BR: No. Karate has nothing to do with playing. There's one position and one way of playing for me. The parts of the body used in the martial arts are totally different. What karate *can* do for you is extend your stamina and give you a little more energy. But as far as your hands or feet are concerned, they're totally different muscles. Totally different exercises and totally different ways of using your hands.

CI: I ask because when you play around on the cymbals, you move so fast, but so delicately, underneath and over the top. You barely touch them and it would appear as though karate might have influenced that.

BR: What you have to understand is this. I've been into karate for 17 years, but I've been playing drums for 50. When I slide off a cymbal like that, well I did that long before I went into karate. All that is is total control of your mind and your physical being. The idea of playing, is to be able to mentally and physically execute at that instant. As the thought occurs, it must be executed. No pause between thought and execution. That's the difference. If you think, "Now I'm going to hit the cymbal but lightly", then you think, "How am I going to do it?" As the thought flashes through your mind, it's executed. All you have to know is that you don't want to whack the cymbal, you want to brush it. You brush it at that instant because if you wait to say, "I better pull back a little bit", you're going to screw it up. Drumming is the most concerted kind of involvement. Total involvement at that split second. Concentration is the most essential part of playing, and proper execution comes with concentration. I've seen a thousand drummers in my lifetime, really fast, and can get around a set of drums. But everything is at the same volume. Everything is done at the same pace. There's no delicacy.

CI: Let's talk about your approach to the instrument for a moment.

BR: My approach to the instrument is the same as my approach to life. There's no difference. I approach my drums when I go to work the same way I wake up in the morning. Whatever I decide to do that day, I approach it with the same attitude. Just out of personal curiosity, when you talk to other drummers, young people in their early and late 20's, I'd like to know how they feel about things. I was looking at *Modern Drummer* the other night, and I see different guys talking about their approach to drums. What have they found? What do they tell you? What is their insight into playing?

CI: Well, everyone has their own opinion.

BR: I'm not talking about opinion. Opinion means nothing to me. Again, it's like who do you like, the Yanks or the Mets. I mean what is their insight into playing. What is the mystique as far as they're concerned about playing drums? What goals have they set for themselves?

Do they have a goal? Why take up any in-

continued on page 36



"NO ONE KNOWS BETTER THAN ME WHEN I PLAY GOOD OR BAD. I DON'T HAVE A FALSE EGO. I CAN'T OVERCOME PLAYING BAD BY TELLING YOU IT'S GOOD. I'M LYING TO MYSELF, NOT TO THE PUBLIC. I CAN'T LIE TO ME—I'VE GOT TO LIVE WITH ME!"

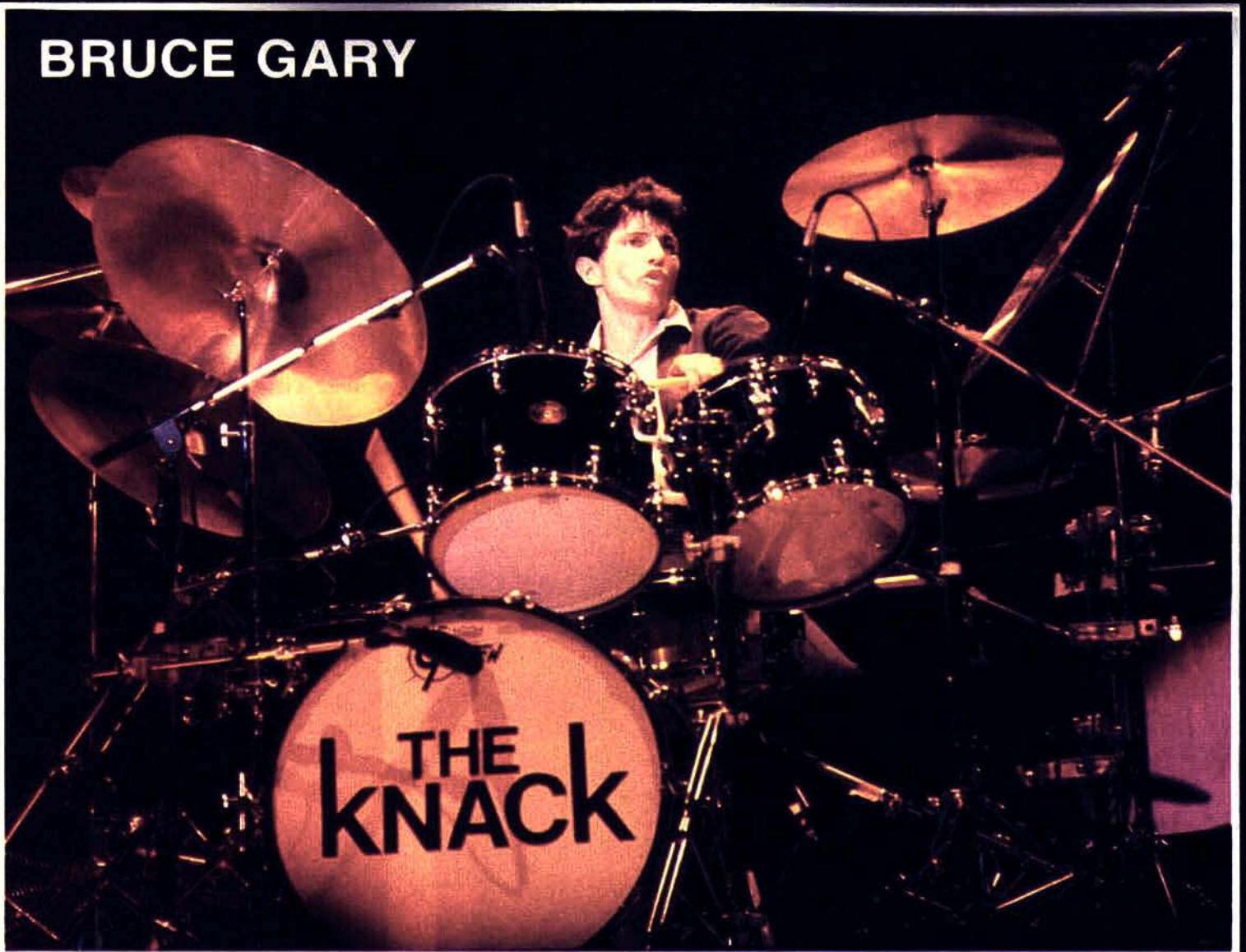
"THE ONLY THING THAT WOULD EVER MAKE ME SERIOUSLY CONSIDER RETIREMENT IS IF ONE DAY I GET UP, AND I CAN'T PLAY AT THE STANDARD WHICH I'VE SET . . . THE FIRST NIGHT I FEEL IT'S NOT HAPPENING BECAUSE I CAN'T MAKE IT, THAT'S THE NIGHT I'LL QUIT."



ROCK DRUMMERS OF THE 80's

by Dave Levine and Gary LeVine

BRUCE GARY





CLEM BURKE

photo by Diane Harvey

The original purpose of this survey was to gain some insight into "new wave" music and "new wave" drumming. We selected four subjects who we felt best represented the current trends in both rock drumming and rock music as well. It came as no small shock that none of the participants said they were, in fact, "new wavers." Still, the questions asked, and answers given, left us with a new consciousness of the direction rock 'n' roll is taking in the 80's and the artistic processes that are propelling it.

Obviously, what first drew us to Stan Lynch, Clem Burke, Bruce Gary, and Alan Myers was the powerful drumming they provide their hands. But, it was most gratifying to learn that besides being excellent drummers they are also excellent spokesmen for the music they play and the ideas behind it. The questions posed were purposely simple to allow the subject to interpret and answer in his own way. Although the participants were interviewed separately, points of agreement and disagreement did occur.

As representatives of the music of the 80's, the drummers of the 80's are part of a new generation of musicians; reexamining classic ideas and exploring contemporary ones. Here, in their own words, are the results.

Age?

CB: 25.

BG: 29.

SL: 24.

AM: 24.

Hometown?

CB: Bayonne, New Jersey.

BG: Burbank, California.

SL: Cincinnati, Ohio.

AM: Lebanon, Pennsylvania.

Currently with?

CB: Blondie.

BG: The Knack.

SL: Tom Petty and the Heartbreakers.

AM: DeVo.

Mailing address?

CB: The Press Office, Ltd., 555 Madison Avenue, New York, N.Y.

BG: Upstart Management, 6671 Sunset Blvd., Suite 1591, Hollywood, CA 90028.

SL: Winterland Productions, 890 Tennessee Street, San Francisco, CA 94107.

AM: Club DeVo, 9120 Sunset, Los Angeles, CA 90069

Equipment?

CB: Premier Resonator Drums; 12 x 15 rack tom, 16 x 16 and 16 x 18 floor toms, 14 x 24 bass drum, 8 x 14 snare. Zildjian Cymbals; 22" ride, 20" Chinese, 18" and 16" crash, 15" hi-hats.

Canasonic heads. Ludwig 5B sticks.

BC: Gretsch Drums; 10 x 13 and 11 x 14 mounted toms, 17 x 16 and 17 x 18 floor toms, 15 x 24 bass drum, Tama 6 1/2 bell brass snare drum. Zildjian Cymbals; 26" heavy ride, 24" ride with rivets. Paiste Cymbals; 17" and 18" crash, 24" Chinese swish, 15" hi-hats. Remo Heads; Emperor coated (top), Diplomat coated (bottom), Diplomat snare. Rogers Super Soul 5B sticks.

SL: Tama Imperial Star Drums; 10 x 14 rack tom, 16 x 16 and 16 x 18 floor toms, 14 x 24 bass drum, 6 1/2 metal snare drum. Paiste Cymbals; 22" ride, 18" and 20" crash, 22" China-type, 15" rock hi-hats. Remo heads. Bunkin 2B sticks.

AM: Yamaha Drums; 9 x 13 and 10 x 14 kick toms, 16 x 16 and 16 x 18 floor toms, 14 x 24 bass drum, 5 1/2 wood snare drum. Zildjian Cymbals; 20" mini-cup ride, 18" mini-cup crash, 14" New Beat hi-hats or 14" Paiste Sound Edge. Remo Ambassador coated heads; Evans clear double ply (no oil) bass drum only. Promuco Carl Palmer model sticks. Synare and Syndrum.

How long have you been playing?

CB: 11 years.

BG: I've been playing since I was about 12 years old. I started out doing the normal garage band things.

SL: 14 years.

AM: 16 years.

Who have you studied with?

CB: I'm self taught, although I'm not opposed to taking some lessons now. I'm interested in becoming a better musician. I've already become a star so now I might as well become a musician.

BG: No one. The one person that really helped me was Louie Bellson. I was a staff drummer at Capitol in 1970 and Bellson was doing big band sessions across the hall. I'd show him some licks and he'd watch and correct something that was holding me back. He gave me some encouragement.

SL: I began drum lessons in 5th grade. My parents bought me a snare in the 6th grade. It never occurred to me to get a drum kit. My teacher Gene Bardo never let me play the drum set. I used to go towards them in the lesson room and he would tell me to forget it.

AM: One day in school they asked if anybody wanted to be in the band. They gave us a coordination test; clap your hands, tap your foot, touch your nose. If you could do that, they let you play drums. I was in school groups from 3rd to 9th grade. I took some lessons from a couple of teachers in Akron.

What are your practice habits?

CB: I never practice. When I play with a band, that's basically practice. I never went off and practiced on my own. It depends on what you're shooting for. If you want to be a "schooled" percussionist obviously you need lessons. For me it was just playing rock 'n' roll, and the best way to play rock 'n' roll is to play with other people. That's the way you learn. It would be

ALAN MYERS



stupid for me to say that you have to have years of lessons in order to play rock 'n' roll. I run and lift weights; endurance is important for a touring rock drummer.

BG: When I felt the need to practice I would play along with my favorite records.

SL: When you get 2 weeks off, you get as much out of not playing as you would from playing. If you lay down the sticks, by the time you pick them up you really want to play. You're going to go out on a limb with your playing. I'll go out and jam and do other projects. That keeps you versatile.

Do you read music?

CB: I can read. I can't sit down and read a drum solo right off a piece of paper, but I can follow a drum chart. There's a big difference between the two.

BG: I can read drum charts, but not like Steve Gadd or Narada Michael Walden. I've had session offers but they were reading sessions. I would go in and say I read. I was banking on the guitar or bass player helping me out. I got busted a couple of times, but usually I got through it.

SL: I can read, but the people who hand me the charts know I'm better off reading a guitar chart.

Describe your previous playing experiences.

CB: Blondie is my first pro band. I've been with them since I was 19.

BG: By the time I was 16, I was working with Albert Collins. I was always finagling my way into recording studios. I would skip school, take a bus into Hollywood and sneak into the studios. Eventually, I met and became friends with Jim Keltner, an excellent session drummer. He started introducing me to people. Keltner was having jam sessions every Sunday night, and I met Jack Bruce at one of these sessions. Later I went to England and put a band together with Jack. I learned a great deal and improved incredibly. Later, I came back to LA and did a lot of session work.

SL: I've never been in a top 40 band, except once. I did it to buy a drum kit. I quit because they told me I didn't have the right color pants.

AM: I was 19 or 20 when I joined DeVo.

Who were your influences?

CB: Ringo, Keith Moon, Dino Dannelli, Tommy Ramone, Hal Blaine, Al Jackson, and Bernard Purdie.

I enjoy playing jazz, but I don't particularly enjoy listening to it. I've been listening to sixties black groups like Booker T. and the M.G.s and sort of re-evaluating my playing. Changing my

attitude more into a simple back beat. The whole 'new wave' thing was very white at first. Now the style is heading towards a blacker type of music.

BG: Ringo, Ginger Baker, Mitch Mitchell. Keith Moon was the best rock 'n' roll drummer, ever. Keith Moon was to rock what Buddy Rich is to jazz. He was brilliant. When the Who's *My Generation* album first came out, I couldn't believe it. I just had to play drums like that. I spent hours practicing with the record until I had it down lick for lick from beginning to end. There's Louie, Buddy, Elvin, and Tony Williams is the most modern drummer around. Billy Cobham is another guy who's really excellent. He's the king of overkill. He's devastating in his flurries, and his power is awesome. One of my biggest influences was gospel music. It's the epitome of emotion in music. Gospel links every kind of emotion that music can have.

SL: Charlie Watts, Ringo, the drummer for the Hollies, Creedence Clearwater Revival, Keith Moon. I used to listen to the radio in Gainesville. That's all there was, musically, in the late sixties. The drums were never featured, but I knew they were great players because there were great rhythms that set me off. Right now I'm pretty much self-influenced. I'm influenced by the group or the situation. I'm influenced by the songs because I have to figure out how the drums will work in the context of the song.

AM: The Rolling Stones, Beatles; whatever was popular I'd just tap along with it. Varese, Schoenberg, Bartok. I liked them. I incorporated that kind of music into everything I listened to. At the time, my favorite drummer was Elvin Jones. His sound wasn't technique oriented. It was a real physical effect. Making the drums rumble. There was a force coming out and that impressed me. Like the previous drummer with DeVo, Jim Mothersbaugh, the emphasis was on effect, not just the little pieces that put it together.

How do you view the drummer's role in the band?

CB: The drummer is in a position to exude a lot of energy and generate excitement. I don't like to be bored when I go to see a band. It's everyone's function to generate excitement but the drummer can generate a lot of it.

BG: My role is to interject my influences into the band and take it a step further. There are a lot of rock 'n' roll bands where the drummer is good and solid but he won't really knock me out. I'm not a pedestrian drummer. That, hopefully makes the band better than just a rock band; it gives it a special touch because I'm a special drummer.

I met Doug Feiger when I was at Capitol. Doug is an excellent arranger. He has a clear conception of the parts he wants



STAN LYNCH

photo by Dennis Callahan

played. There's really no contesting it because they all fit together like a puzzle. It's wonderful to know that you've got a part that's great, and you can go back to it and it's going to work and feel good everytime.

I'll play that part, and I'll play it the same way every time. It's good discipline. It takes concentration and pinpoint playing to bring it off. It's like playing in an orchestra, you have to be that exact.

SL: My role is unique. I'm in a rock-R & B band. My role is to fit the song. I'm not a soloist in this band. I play drums tailored specifically to every tune. Each song requires a different approach, and you have to be sensitive to that. I think drummers should try singing. It will give them an appreciation of what's going on. Drummers should pick up on bass, guitar, or piano to know what kind of hell those guys are going through.

My role is to put the song across. Make the drums fit the vocal. That's my concept.

AM: I consider my role just to be what's going on in the group; what direction the music is taking, and to blend in with the other instruments and make it all sound better by doing so.

What is the rock drumming style of the 80's?

CB: My concept stems from when Blondie first started. We were just bass, guitar, drums, and Debbie (Harry) so there was a lot of space open for me. I was there at the beginning, sort of like the nucleus of Blondie's sound. As we added musicians, they had to work around my style. It evolved naturally; from the bare roots of a 3 piece band, up to 6 and Debbie.

I try to play an individual beat for each song. I try to play it differently, by putting the bass drum in a different place, or hitting the hi-hat in a different way. I'm interested in coming up with beats I can call my own.

I play riffs. The modern drummer can play riffs the same as a guitarist. That's an important function if you're talking about new music. It's not just being laid back. The drummer can play riffs and develop things.

In the studio it's a combination of having a solid beat and playing a riff. There's a lot of energy involved in getting a song off the ground. That's what we've always done. I don't want to be boring.

BG: I don't think anything I'm playing with the Knack is "new wave" drumming. New Wave is the way the drummer plays in the Sex Pistols, or the Ramones. What would they have called Gene Krupa in the 40's when he played "Caravan"? That wasn't 'new wave.' Or, Ginger Baker. He hardly ever hit his ride cymbal. He was always playing tom-tom figures.

You have to expect that after awhile people are going to get

sick of hearing straight 4 with 16ths on the hi-hat. It's like fashion.

In rock 'n' roll, it's finding interesting beats that involve your drums rather than a stock ride on the cymbal. If you can find a part that works, that's more valuable than just going for what you know will work. I like to find beats that are an integral part of the song. When you hear that beat, you know it goes with that song.

SL: I'm not a 'new wave' drummer. I'm a rock 'n' roll drummer. The best of 'new wave' is just rock 'n' roll.

Drummers of the 80's take a lot of heat. The old saying "blame it on the drummer" really rings true. Drums are the only instrument in the band you're not going to overdub. The drum track is going to be right or wrong.

AM: In certain songs I have to learn a particular part and do it for 3 or 4 minutes. I just work on it to develop the right thing. It's a matter of mechanics.

A lot of the drum beats people associate with me, I didn't come up with. That's not what's important. It's a process of the five of us, a process of selection; striving for the essence of the song more than anything else. I'm not a 'new wave' drummer.

How do you achieve your sound?

CB: I always liked a big, boomy sound. It's not so much the volume as the sound. The bigger the drum the deeper the sound. My drums are almost standard sizes, except maybe for the rack tom. I always went for size, opposed to a lot of drums.

I use double headed drums because I like the way it looks. It reminds me of the sixties. The top head is slack, and the bottom tighter. The drums are miked from the top.

BG: There's a misconception among drummers that thicker is better. I have discovered that the thinner the shell the more sound you get. The thinner shells have more resonance, more vibration. It's not absorbed into the wood.

I always had the bottom heads on my toms. I feel you get a better sound. I tune my tom-toms like I tune my snare drum. The bottom head a step higher than the top head. I've always used 4 tom-toms and I tune them so I can play the horses' call to the gate from the race track.

I've always aspired to play one bass drum like two. A lot of my playing is bass drum oriented. One bass drum is enough. Two is cheating. In The Knack, it's just straight ahead rock 'n' roll drumming.

SL: For me, I sound just like what I'm playing. There's no magic. I'm one of the five and that's my contribution. I wouldn't get called to do things if people didn't want me to do what I do. People know what I do, so they call me for that.

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The Great Jazz Drummers, part 4



MEL LEWIS



SUNNY MURRAY



JIMMY COBB



It's important to remember that the 60's was a period of considerable unrest and turmoil in America, and jazz as usual, offered the listener a strong reflection of the times. Drummers particularly, would indulge in many forms of exploration, some staying in the mainstream, others breaking off into completely new rhythmic directions. One thing, however, was for certain; by the late 1950's and throughout the 60's, the jazz drummer had firmly established himself as a literate and articulate student of music with the capacity to fit into most any musical environment. The modern jazz drummer often had a working knowledge of keyboard, harmony and theory, several other instruments and in some cases, even took an active interest in composing and arranging.

Louis Hayes, rooted in the romping, hard driving tradition of Philly Joe Jones, was born in Detroit in 1937. He first received recognition for his fiery playing with Horace Silver in 1956 and progressed shortly after to the soulful, funky rhythm section of the Cannonball Adderley quintet. A sensitive and adaptable player, Hayes carried on the tradition of Blakey and Jones with a marked 'on top of the beat' feel that supplied enthusiasm and drive to the Adderley band.

Jimmy Cobb had spent several years with Dinah Washington, Cannonball Adderley, Stan Getz and Dizzy Gillespie before recording with saxophonist John Coltrane. Some of Cobb's most memorable playing was with the Miles Davis quintet and sextet of 1958-63, and with the quartet that consisted of Paul Chambers, Wynton Kelly and Wes Montgomery. Cobb's spirited time feeling and inventive fours contributed to his popularity in the late 50's and early 60's.

Chicago born **Ed Thigpen**, who had previously worked with Bud Powell, Billy Taylor, Peggy Lee and Oliver Nelson, is best remembered for his impeccable and colorful playing with the Oscar Peterson trio of 1959-65 with bassist Ray Brown. A knowledgeable, well-schooled drummer, Thigpen was a formidable spokesman for the new breed of thinking man's drummer.

One of the most prolific, yet underrated players of the 60's was Boston's **Alan Dawson**. Former Berklee College of Music faculty member from 1957, Dawson was a strong player with remarkably steady time. He has since remained active playing for the numerous top-flight visiting jazz artists in the Boston clubs and as a member of the Dave Brubeck quartet until 1974. Dawson's extreme versatility made him equally comfortable in either a small group or big band setting.

While the hard driving, straight ahead playing of Jones, Blakey, Cobb and Hayes supplied the undercurrent for the majority of small jazz groups of the day, drummer Connie Kay saw fit to break from the mold with his own unique brand of subtle

and intensely musical drumming. Born in Tuckahoe, New York in 1927, Kay had worked with Coleman Hawkins, Lester Young and Charlie Parker. In 1955 he replaced Kenny Clarke in the Modern Jazz Quartet, remaining until it disbanded in 1974. During his stay with the MJQ Kay would rightfully gain a reputation as one of the most unobtrusive yet authoritative players on the jazz scene. Kay brought a sophistication to jazz drumming. His subtle use of varied timbres and tone colors clearly demonstrated that jazz drumming could indeed be penetrating and driving while restrained.

Another important player of the 1955-65 period was **Joe Morello**. Born in Springfield, Massachusetts in 1928, Morello came to New York in 1952 working with Johnny Smith and Stan Kenton before joining the Marion McPartland trio at the Hickory House in 1953. Pianist McPartland has said about Morello:

"He may have several rhythms going at one time, tossing them to and fro with the steady casualness of a juggler ... he moves gracefully with a minimum of fuss but with a sparkling diamond sharp attack reminiscent of the late Sid Catlett."

In 1956 Morello joined the Dave Brubeck quartet remaining until its breakup in 1967. It was during these years that he revealed an exceptional sense of swing and finesse, combined with astounding technical ability. Thousands of aspiring drummers of the 60's marvelled in awe at the uncanny left hand of Joe Morello. A witty and inventive soloist, he was also extremely adept at negotiating time signatures like 5/4, 7/4 and 11/4, an ability that was highly developed during the Brubeck years. Morello possessed that rare combination of many musical elements making him one of the most revered players of the decade. The following 16 bars are in the style of Joe Morello.



ALAN DAWSON



BILLY COBHAM



CONNIE KAY



It was during the 60's when another group of drummers gradually began to break from earlier precedents. The shifting of meter and tempo during the course of a soloists performance was predominant, and though the time was to a great degree a function of the ride cymbal, a more polyrhythmic flow began to appear. Drummers were becoming more responsive and mobile. The music of Ornette Coleman's quartet with drummer Billy Higgins, and later Ed Blackwell, were the forerunners of the movement. Higgins and Blackwell were well versed at maintaining the swing without being restricted to any set patterns.

Los Angeles born Billy Higgins was one of the original members of the Ornette Coleman quartet, and throughout the 60's he actively freelanced with Sonny Rollins, Hank Mobley and Lee Morgan.

Ed Blackwell replaced Higgins in Coleman's group in 1960 and later worked with Eric Dolphy, Mose Allison and Randy Weston. Blackwell's particularly melodic solos would often set up counter rhythms between hands and feet making him one of the most musical players to emerge from the 'avant garde'.

The collaboration between bassist-composer Charlie Mingus and drummer Dannie Richmond was made in 1956. Richmond would ultimately stay with Mingus until 1970 continually interpreting the complexities of his music and experimenting with flexible time and extended forms of improvisation. As the restraints of bar lines and tempo began to loosen, the jazz drummers capacity to respond became extremely important and Dannie Richmond would soon mature to one of the most responsive drummers around.

The avant garde stylists of the 60's led by John Coltrane, Ornette Coleman and Cecil Taylor, opened the music to an ever broadening spectrum of approaches. Taylor's drummer Sunny Murray, would be to Taylor, what Richmond had been to Mingus; a flexible player who could assist in the creation of a fresh and vibrant approach to the new jazz. Murray remained with Taylor from 1959-65, and was later associated with Archie Shepp, Albert Ayler and Pharoah Sanders making his mark as one of the leading avant garde drummers. Leroy Jones, in his book *Blues People*, has called Murray, "the dean of new drumming."

And Joachim Berendt in describing Murray's playing has said: "... the marking of meter is here replaced by the creation of tension over long passages ... it swings without beat and measure, meter and symmetry ... simply by virtue of the power and flexibility of its tension arcs."

Drummer Milford Graves was also a prominent player in New York avant-garde circles during the 60's and like Murray, was considered a key architect of the new school of 'free drumming'. Graves, who worked with Paul Bley, Albert Ayler and

Giuseppe Logan soon evolved an extremely tonal style aided by moments of great tension and release making him an integral part of the new compositions.

Joe Chambers, who played with Eric Dolphy, Freddie Hubbard and Bobby Hutcherson was another player who combined authority, distinctive percussive voices and complex rhythms in his style. Chambers' playing has been aptly described as "... strong without being overpowering ... he shapes the tune the way it's supposed to be, but is never cliché."

Back in the mainstream, several drummers were making their presence felt in the big bands.

Ed Shaughnessy, greatly influenced by Sid Catlett, had worked with Charlie Ventura, Benny Goodman and Tommy Dorsey. Currently involved in the L.A. studios, Shaughnessy still fronts his own big band and remains a superb big band drummer.

The rhythmic force behind the 1962-64 Woody Herman band was the propulsive Jake Hanna who combined good taste, discipline and power in his playing.

One of the most influential big band drummers of the era was Mel Lewis. Born in Buffalo, New York in 1929, Lewis had worked with Gerry Mulligan and Dizzy Gillespie, and in 1965 began his collaboration with trumpeter Thad Jones as co-leader of the impressive Thad Jones-Mel Lewis Jazz Orchestra. A master of subtlety and understatement, Lewis was a pioneer of the small group approach to big band drumming. An acutely developed musical sense and sensitivity has kept him on the list of the worlds most important big band drummers.

The 60's was a period of intense musical exploration spurred by the concepts of numerous developing musicians. Perhaps the most pervasive influence on the contemporary music scene was saxophonist John Coltrane whose music ultimately affected jazz not only melodically and harmonically, but rhythmically as well. One would be hard pressed to find a better example of inspired improvisational dialogue between drummer and soloist than the genius of Coltrane and the extraordinary drumming of Elvin Ray Jones.

Born of a musical family in Pontiac, Michigan in 1927, Elvin Jones moved to New York in 1956 after spending several years with local Detroit bands. Shortly after his arrival he began working with Harry Edison, Donald Byrd, Bud Powell, Pepper Adams and Sonny Rollins. In 1960, he joined the legendary John Coltrane quartet, a collaboration that would eventually make musical history and establish Jones as one of the most inventive voices in the history of jazz drumming. Jones made the following comments in reflection on his years with Coltrane in a 1977 interview:

TONY WILLIAMS



JACK DEJOHNETTE



JOE MORELLO



"... It certainly was one of the most significant things that ever happened to me. Thank God I had that association. I think it gave me such a clear insight into myself and my approach to music. That Coltrane group gave me a whole new universe of possibilities to explore as well as my full capacity as a musician. I think it's a beautiful thing when you can use all the knowledge you have and apply that in a context that works ..."

Jones' drumming style encompassed many diverse elements that included rhythmic independence, the use of varied tone colors and a unique sense of phrasing. Though his time feel was basically relaxed and laid back, Jones was capable of producing super-human rhythmic energy, supplying an undercurrent that would oftentimes drive Coltrane to amazing improvisational heights. His explorations with polyrhythmic devices, superimposition of meters—and the further subdivision of those meters—had never been heard before. Constantly altered ride cymbal strokes and unpredictable bass drum explosions provided a whole new form of rhythmic energy. Remarkably accurate and shifting accent patterns along with daring use of triplet figurations and open double rolls were all a part of the inimitable Jones style.

Jazz author Whitney Balliett has written: "Jones' hands and feet all seem to have their own minds, yet the total effect is of an unbroken flow that both supports and weaves itself around the soloists."

Perhaps pianist McCoy Tyner said it most succinctly: "Elvin Jones is not just a drummer, he is a musical spirit; his playing expresses the highest plateau of self-expression."



"Night in Tunisia." from SONNY ROLLINS MORE FROM THE VANGUARD BN-LA-475-H2 (Blue Note)

Drummer **Rashied Ali** replaced Jones with Coltrane in 1965 and later went on to work with Sonny Rollins, Jackie McClean and Alice Coltrane. Known for devising complex, multi-directional rhythms while allowing the soloist maximum freedom, Ali has continued to lead a succession of extremely impressive groups since Coltrane's death.

Another prolific player to emerge in the 60's was **Jack DeJohnette**. Born in Chicago, DeJohnette had studied classical piano and was a graduate of the American Conservatory of Music. Strongly influenced by Max Roach, Philly Joe Jones and Elvin Jones, DeJohnette had worked in numerous groups in the Chicago area before coming to New York in 1966 where he worked with Jackie McClean, Betty Carter, Abbey Lincoln, Charles Lloyd and later with John Coltrane, Thelonius Monk, Freddie Hubbard, Keith Jarrett, Chick Corea and Stan Getz. He joined Miles Davis in 1970, making a substantial contribution on some of Davis' most significant recordings. A fiery player, DeJohnette's musical approach evolved from a strong mixture of bop, rock and Elvin Jones.

The art of modern jazz drumming made another giant leap forward in the 60's with the coming of a young innovator who would help to change the face of jazz, **Tony Williams**. He was born in Chicago in 1945, grew up in Boston, and by the age of 10 was studying with Alan Dawson. By 15, he was playing professionally, first as a member of a series of experimental concerts with the Boston Improvisational Ensemble, and later with saxophonist Sam Rivers. He moved to New York in 1962 working with Jackie McClean until Miles Davis heard him in 1963 and immediately made him part of his quintet of 1963-69 with fellow rhythm section members Herbie Hancock and Paul Chambers. Though only 18 years old, Williams demonstrated an astute sensitivity for the musical concepts of Miles Davis.

The late Eric Dolphy has commented: "Tony doesn't play time—he plays pulse."

Former Downbeat editor Don DeMichael described Williams in this brief observation: "He [Williams] creates a screen of

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M.D. COMPENDIUM

In reflection on our past years of publishing, we have compiled, by subject, a complete list of Modern Drummer features and columns. Hopefully, this will serve as a handy reference guide, and a reminder of how far MD has come with this, our 5th Anniversary issue.

FEATURE INTERVIEWS

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Duffy Jackson—January 1977

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FEATURES (Manufacturers, Drum Shops)

North Drum Report—October, 1977
Milestone Percussion—October, 1977

The Drum Shop, Dearborn Heights,
Michigan—January, 1978

Capella, The Drumstick People—April,
1978

The Professional Drum Shop, Holly-
wood, California—July, 1978

Frank's Drum Shop—January/February,
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Inside Zildjian—January/February 1979

Cymbal Talk with Len DiMuzio—
March/April, 1979
Mike Balter: The Making of a Mallet
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Professional Percussion Center, New
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Drums Unlimited—June/July 1980

Inside Star Instruments—August/Sep-
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Inside Latin Percussion—October/No-
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Sonor and Pearl): January, 1977

MD's Shoppers' Guide, Part II, (Slinger-
land, Gretsch, Premier, Fibes): April,
1977

MD's Shoppers' Guide, Part III (Rogers,
Tama, Camco): July, 1977

Testing and Selecting Cymbals—Janu-
ary, 1978

Choosing Drums, Heads and Cymbals—
(Shop Talk) July 1978

Paiste Cymbal Report: October, 1978

Snare Drums: The Main Voice in the
Choir (Shop Talk) March/April 1979

Foreign Drum Company Report, Part I,
(Sonor, Tama, Yamaha, Hipercus-
sion): May/June 1979

Foreign Drum Company Report, Part II
(Premier, Pearl, Arbiter, Hondo, Stac-
cato): August/September, 1979

Different Heads for Different Drummers:
(Shop Talk, February/March 1980)

Different Cymbals for Different Drum-
mers: (Shop Talk, June/July 1980)

Product Close Up: Pedals in Perspec-
tive, Part I, Oct./Nov. 1980
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HOW TO (Drum repair, maintenance, design)

Custom Designing (Shop Talk)—January
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How To Recover Your Drums—Octo-
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Guide to Drum Maintenance—Jan./Feb.
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First Aid For Snare Drums—August/
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The Care and Feeding of Drums, Part I—
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Guideposts for Success (Teachers Fo-
rum)—April 1977

Go North Young Man: Ontario College
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A Logical Approach to Teaching the Roll
(Teachers Forum)—July 1977

Curriculum for the College Bound Per-
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Forming An Approach (Teachers Fo-
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The Local Drum Instructor (Teachers
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Finding the Right Teacher (Teachers Fo-
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Dealing With the Older Student (Teach-
ers Forum)—February/March 1980
Challenging the Rudimental System
(Concepts)—February/March 1980

Teaching Jazz Drumming (Teachers Fo-
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(Concepts)—April/May 1980

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An Overview: (Teachers Forum)—Au-
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Great Jazz Drummers, Part 3—October/
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Rob Gottfried: A New Kid on the
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On the Job—January 1977

Sustaining Snare Drum Tones (Complete
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Reggae (South of the Border)—April
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DRUM INDUSTRY EXECUTIVES RESPOND TO: The Last 5 Years- Where we've been Where we're going!

REMO D. BELL PRESIDENT REMO, INC.

Of all the different segments of the music industry, I see the percussion segment continuing to be one of the more viable ones. We have continued to see a growth and degree of sophistication in percussion that began some years back and which has deservedly caught on and made a great deal of progress.

In the past five years, I have continued to be impressed with the quality of performance that I have been most privileged to see and hear.

The outstanding job that has been done by the leading educators, I feel, has contributed immeasurably to such an acceleration in the state of the art.

I believe that the Percussive Arts Society with its leadership has been one of the strong forces that have led to the upgrading in general of our industry.

Whatever technical innovations that have been developed are a result of a need and it is this stimulation in general, one serving the other, that has produced the growth we have experienced and the growth that we will continue to experience for many years to come.

I continue to be very optimistic as to the future for all of us involved in percussion.



DAVID GORDON MARKETING MANAGER ROGERSDRUMS

Taking a look at developments in the percussive arts of popular music we have seen a continuing homogenization of musical styles (Blues, Country, Rock, Jazz, etc.) in the past few years. For the serious student of drumming this presents an ongoing challenge to become conversant in all styles of music, a reasonably ambitious goal to say the least. In the past a young drummer, not privileged to live near a major entertainment center, frequently found it difficult to gain certain insights into technique, approaches to playing styles, availability and evaluation of equipment, and the fraternal feeling that comes from swapping ideas. One of the most significant advances toward the elimination of this problem has been the availability of information and communication made possible through the efforts of publications specifically for percussionists. The staff of *Modern Drummer* deserves a round of applause for their leadership in this field. Their efforts have certainly brought us a giant step closer to a unification of the drumming community.

Advancements made in drum equipment design have been exciting as well. Today's drummer has a vast selection of quality drums and fittings to tailor the instrument precisely to the demands of the music. The available selection of drum heads, cymbal sounds, effects devices and electronic percussion will provide even the most inventive player with an endless variety of tonal color.



WILLIAM F. LUDWIG PRESIDENT LUDWIG INDUSTRIES

Probably no segment of the musical instrument industry has seen so many changes during the past five years as the modern Percussion Industry.

Each year, a host of new products have hit the market in answer to demand, and also, as a result of our research and design teams. Wonderful innovations such as, extended range, synthetic bar marimbas, and reinforced "Dot" heads have broadened and lifted the percussionist's horizon.



The shape and direction of drumming in future years is, as always, in the hands of the players and the listening audience. We can however, venture a few reasonable predictions relating to percussion products. In the next few years look for:

Drum head manufacturers to continue to develop a variety of options in tonality and resonance.

Changes in drum shape, size and materials. Rapid developments in electronic percussion. Sophisticated designs in pedals and fittings.

Although drumming is one of the oldest forms of musical expression, we have barely scratched the surface of what is possible in instrument concept and application. The demands and curiosities of players and composers will insure an exciting future for the art of drum making.

During the past five years, the industry has moved on a broad front to stabilize stands and hardware holder systems. Larger diameter tubing coupled with stockier die-cast parts enable percussionists to mount a greater range of tom tom sizes on a drum set. The modern percussionist then performs more

melodic rhythmic patterns than his forebearers in descending and ascending chromatic scales.

Anything less than 6-ply in wood drum shells cannot support the increasingly heavy weight of the additional tom toms without setting up distracting vibrations. Gone are the days of the old 3-ply shell with glue rings. This shift in demand to wood shells constructed with multiple plies was accomplished by the most drastic updating and modernization of our wood shop during the past five years of our history. More machinery was purchased and built during this period 1975-1980 than in all the decades since World War II.

New electronic equipment is available for adaptation to drum production, and we in the industry, have taken full advantage of this exotic equipment. Each of us strives to outdo the other in the American way. The imports are in there too, slugging it out in the marketplace along with the domestics. Even though price increases continue upwards the percussion industry has not exceeded the increase in the general rate of inflation. The recession is taking its toll, and may cause considerable retrenchments in the years just ahead.

Several companies here and abroad are now producing electronic percussion instruments, entire drum sets as well as timpani. These companies claim to duplicate traditional audio drum sounds while providing a host of new exotic attention-getting sound effects. Many have been sold to date, usually as add-ons to existing drum sets. The sounds are very interesting, especially because they are so new. In a recent *Modern Drummer* article, one of the leading manufacturers suggested that these electronic drums will replace traditional drums in the years ahead, even timpani in the schools. I don't think so . . . I think there will be a blending of the two types of percussion instruments by most percussionists along limited lines. It is hard for me to imagine a percussionist enjoying electronic drumming as much as traditional drumming, but then admittedly, I am a traditionalist and not really in an authoritative position to comment beyond what I have just said. The younger generation will decide this issue in the years ahead.

I see in the future a projection of the past; constantly improved new products flowing in a sometimes orderly, and sometimes not so orderly progression from the drawing boards through tooling, engineering, and final production stages. New ideas for better or worse—some good, some bad, involving new carriers, new strainers, new chrome-ring heads . . . more definitive and easier to read foot-activated timpani tuning gauges, and many, many new drum finishes. It seems as though the trend in wood drum

preference will continue. The plexiglass drums are no longer as popular as they once were. Metal snare drums will survive, but metal outfits and marching drums are being replaced with metal-covered wood shell drums. Alas, percussion instruments are made better, stronger, and heavier in an all out effort to provide durability in this high torque era.

Now we are in a great recession during which individual shake outs occur in the percussion field as well as all fields of products. This puts a premium on good management, stability, and continuity. Those companies that survive will be those with continually new and improved products. I put a heavy premium on stability, so here's "So long to yesterday . . . and hello to tomorrow!"

JEFF HASSELBERGER MARKETING DIRECTOR ELGER COMPANY (TAMA DRUMS)

The drum industry rarely plays a leading role in its own development. The changes in the industry come from outside rather than from inside.

For instance, the product that put Tama on the map was the cymbal boom stand. We were the first manufacturer to offer one, but we were far from the first to use one. Drummers were making Frankenstein boom stands out of microphone booms and regular cymbal stands for quite awhile before it dawned on us to make one from scratch.

The same tale holds true for just about any other major development. The drummer feels a need—maybe he devises a Rube Goldberg set-up to satisfy that need—hopefully, we catch on and fabricate a "commercially available" product that does the same thing.

In addition to durability, flexibility became a major criteria. Drummers were becoming fond of using unorthodox sizes, unusual percussion accessories, more cymbals, etc. So in addition to being bulletproof, hardware had to be amazingly adaptable.



The hottest thing in drums was acrylics. They were sold by most major manufacturers in various colors, stripes, bands, swirls and spirals. At that point, drummers seemed to be more into visuals than into purity of tone.

Then drummers got into sound again. Wood shells were the hot thing and natural and stained finishes were the in look. The touring bands were using extremely good road cases and most drummers had their own roadie who was indeed a drum expert to take care of their kit, so the lacquer finish became practical once again.

Sound is still one of the most important criteria in drums and will continue to be from now on. The musician's ear is much more sensitive now than in the past. Drummers can now hear a slight bit of distortion, an objectionable overtone or unclear projection. This makes the manufacture of drums much more of a precision affair.

Specifications such as roundness, sound edge finish, and hardware fit are much more important today than 5 years ago. It's in these areas that we are most careful, because our customer is just more discriminating these days.

There have been some fairly big changes in the industry, and I believe that the future will see a refinement of some of these changes. Virtually every major manufacturer has changed their hardware in the past 5 years.

To end all this without saying something about music would be incomplete, since the music is what started all the changes in the equipment. So here are my expert, cogent and totally worthless ideas about the subject.

While rock and roll has remained king of the airwaves throughout the last 5 years, other forms of music have exercised a great deal of influence.

Just listen to a 5-year-old record and a new one. Almost without fail, the bass and drums will be mixed farther "out front" on the recent release. Even before Disco, the emphasis was shifting towards rhythm. Instead of a catchy melody or lush production, many A&R men were looking for the "Killer Rhythm Track" as a sure sign of a hit.

So, the drummer was coming into a brighter spotlight, and he got more opportunity to show his stuff in context with the music rather than the once-a-night-obligatory-drum-solo.

As a musical artform, Disco certainly has more than a few shortcomings. But as a shot in the arm for the drum industry, it was nothing short of divine delivery. The good old throbbing bass drum got more than a few folks to shake their booty right on down to their local drum shop.

Disco is mercifully on the fade, but part of its legacy is a deeper commitment to percussion by the recording industry.

Songs are now growing out of the rhythm rather than adding the rhythm as an afterthought.

**WALT JOHNSTON
PRESIDENT
PEARL
INTERNATIONAL, INC.**

The past five years has seen shifts in ownership or leadership of many drum companies, and the resulting "wait-see" attitude of the others to determine what new directions might be taken. A continuing struggle for market share has taken place not only among the additional manufacturers now on the scene, but between the traditional "drums only" shops and the mass merchandisers now utilizing specialized salespersons. An interest, though now somewhat faded, in synthesized drum sounds. Renewed interest in the artist's endorsement (perhaps to a point of creating consumer skepticism). More "player" versus "manufacturer" designed products. Equipment "beefed up" to withstand most any abuse, (and now possibly over-designed for today and tomorrow). Use of synthetic shell materials in an effort to create more sounds, control costs, and in some cases provide additional visual impact. And, unfortunately, prices rising to the point of putting many of our "player designed" products out of reach of the players.

Where we are going depends on the course music will take in expressing the attitudes and emotions of the individual. As manufacturers, we must be aware of these trends, open-minded enough to accept change, and flexible enough to react.

As in the past we at Pearl will be highly tuned in to those players creating the new sounds and styles that become "today's" music. Listening will provide us with continuous growth in our rather specialized area of the market. Future expansion for our company may then be concentrated on the other fields of total percussion.



**JAMES A. COFFIN
PERCUSSION
MARKETING MANAGER
THE SELMER COMPANY
(PREMIER DRUMS)**

As is generally the case, the percussion industry reflects musical changes that have occurred within the past five years. Performers demanded more versatility with their equipment set-ups and also were looking for new sounds to meet musical challenges. Because of this, hardware was updated and electronics in the form of synthesized percussion instruments became part of the contemporary percussionists kit.

However, even as these changes were taking place and modern technology got a foothold, manufacturers began, once again, emphasizing drums made of wood rather than synthetic materials. Due in part to the high cost of petroleum products, the main reason was that drummers were again wanting the traditional sound produced by a wood shell.

Marching percussion products began to reflect the drum corps musical approach to the drum line with the addition of marching mallet instruments. This enabled that segment of percussion manufacturing to grow.

During the upcoming years percussion manufacturing will probably be dictated to by the economic situation. As costs continue to rise, percussionists will turn to new and varied accessory items to update their kit. New heads, new cymbals, new stand combinations, and new "toys" will be the order of the day. Meanwhile, manufacturers will continue to find materials and production methods to bring the performer quality instruments at a fair price.



**ARMAND A. ZILDJIAN
PRESIDENT
AVEDIS ZILDJIAN
COMPANY**

The last five years have seen a big change in drumming styles. The development and refinement of the "rock style" into a really acceptable method of drumming, whereas it was previously looked upon as a somewhat crude percussion form not regularly accepted by drum authorities.

The physical aspect of the drum set has also increased with more tom toms, more cymbals and more gadgets which have inadvertently changed the nature of drumming.

Now, where is it all going? Who really knows? But somehow new styles of playing evolve and the results are most always progress.

Modern Drummer has certainly played a large part in helping promote this progress and you should feel proud.

**DON LOMBARDI
PRESIDENT
DRUM WORKSHOP,
INC.**

It is difficult for me to look back for a period of only five years when thinking about the evolution in the drum industry. I think you would probably have to look over a twenty year period to encompass any real evolution.

In the last five years there has been a continuing accent on hardware. The quest by every drum company to have the biggest and the best with the most features has given drummers a wide variety of mounts and stands from which to choose.

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Weightlifting And Drumming

Story and Photos by Jim Dearing

Prior to being comfortable with your drumming, you must be technically proficient in your drumming execution. You must be confident in your abilities so that you can listen and accent the artistic qualities of the music, without worrying about whether you can perform a difficult roll or pattern. Technical proficiency depends on your muscle coordination, muscle dexterity and physical ability; weightlifting is an unconventional yet very useful tool which you can employ to achieve these goals.

Weightlifting is associated with sporting activities, whereas drumming is an artistic endeavor. The two are very compatible however, as long as weightlifting is practiced to complement the drumming and not allowed to inhibit it.

Try thinking of drumming as a sport. Any serious professional athlete prepares for his sport not only by intense practice but also by additional preparatory exercises. Drumming should be no exception. There is no better exercise for drumming than drumming itself, just as playing tennis is the best method to improve your tennis game. However, in the same way that football players supplement their training with weightlifting, jogging and other preparatory exercises, so should drummers. The exercises are very different of course.

Drumming's qualifications as a sport are obvious. Try to think of any sport which requires quicker use of the hands than a blistering jazz number. Or one which demands the instantaneous explosions involved in a driving hard rock piece. Drumming demands greater learned muscle coordination and limb ambidexterity than any sport. It's rather amazing that drummers get by so well without further developing drumming reflex muscles when considering all that is asked of them. The definition of muscles through lifting weights will immeasurably increase a drummer's effectiveness as a musician.

Personally, I'm a bit startled by my improvement. My coordination, speed, agility and especially endurance have increased at a rate which I hadn't anticipated. My execution has improved, and my dynamics are more pronounced. After four hours of sitting down performing in a club my back no longer aches. I'm simply more comfortable drumming now.

I started lifting weights and occasionally jogging two years ago to improve my over-all physical condition. What evolved in my head thereafter was a concept about tailoring my weightlifting specifically for the benefit of my drumming skills. By experiment and advice I developed a routine of exercises which pre-

This side exercise is effective for alleviating soreness in the back due to long periods of drumming.



cisely improved those musculature groups pertinent to drumming. Individually these exercises are nothing new to weightlifters, but I fashioned my workout to include only those directly and most effectively benefitting the drumming reflex muscles while eliminating other exercises which have no particular applicative use to drummers.

When I first started lifting, losing my muscle dexterity and becoming "tight" were consequences I was consciously trying to avoid. Friends of mine had lifted weights in high school to play football and it seemed they were sacrificing agility for strength due to their heavy weightlifting programs. I feared I would lose some of my drumming speed (and I had little to spare) if I lifted too much. I pondered giving up lifting, but I had come to enjoy my improved physical appearance. Did I have to choose? I knew that I was a drummer first and foremost; therefore it was more important to me than weightlifting. The problem was that my drumming skills didn't seem to be diminishing in the least! As a matter of fact, I noticed my right hand no longer cramped or ached between my first finger and thumb after playing my ride cymbal for extended periods. Likewise, my right shoulder never tired from being extended to the ride. As a result of these revelations I became convinced that a *proper regulated weightlifting program could improve my drumming technique.*

I was right.

There are several ways to become involved in a weightlifting program. The ever increasing number of modern "health clubs" provide excellent equipment, along with whirlpools, saunas and locker rooms. Their most outstanding feature concerning beginning weightlifters is the expert instruction usually available. Frequently the in-house pros require a specially tai-



Proper technique and balance of bench pressing in lowered position.



Decrease bench press weight by one-half and grasp bar with hands touching for the tricep press. Concentrate on evenness and stability.



Fully extend arms as seen here while bench pressing. You should experience difficulty pushing your final repetition of your last set.

lored weightlifting program; and have you chart your progress. Cost is the main deterrent here, with membership ranging from \$12 to \$25 dollars a month (often with a six month minimum charge stipulation). Less costly while still providing adequate facilities are high schools, community and state colleges and universities. Buying your own set of weights (or borrowing a friend's) is quite possibly the best method to lift, although good instruction on lifting technique is a necessity. If you use your own set of weights you will be lifting "free" weights, rather than the "machine" weights which most health clubs rely on. Mr. Ralph Orey, a weightlifting instructor at American River College in Sacramento, California teaches class utilizing both free weights and machine weights. Although most experienced lifters consider free weights to be of greater benefit than the machines, Orey refutes this claim. "This is not necessarily true. The great thing about the machines is that they are very, very safe, that's number one. The second thing is that to change the amount of weight all you have to do is pull the pin out and put it in a different hole. The machines put you through a restricted pattern; you're going to assume the pattern of the machine. When lifting free weights most guys, if you watch them from the side, find a natural groove in their technique and lift the same way each time."

There are two basically different approaches to weightlifting. "If you're looking for strength and power you're going to have to lift very, very heavy or as heavy as you can, consisting of high sets with few repetitions," says Orey. "If you're lifting for definition you're going to have to go the opposite direction; lift lighter weights, fewer sets and lots of repetitions. What you need to do first is to start on a general all over body conditioning

type situation where you're conditioning all the major muscle groups, and then decide after six to eight weeks which way you're going to go. For drummers, rather than working for strength and power, you're going to be lifting for muscle endurance and definition."

Drummers vary greatly in age, size and stamina. Is suddenly jumping into an exercise program safe? "Depending on each individual's drive to get in better shape or what each individual wants to accomplish, maybe even a more generalized plan than we usually start out with in our college weight training program would be appropriate. We start out with a ten exercise regiment; with drummers you might want to start out with a twenty activity workout doing a single set of very high repetitions; more of a maintenance type situation to start," Orey explained.

The purpose of a very diversified, high repetition weightlifting "maintenance" program is to tone the muscles and ready them for the more specific, physically taxing weightlifting exercises which focus on muscle development. Some of these crucial to drumming improvement (there are ten altogether) are accomplished with machine weights, some with free weights, and few can be performed either way. Below in the list of exercises I recommend a certain quantity of sets to be gone through, and the number of repetitions within each set. I have purposely omitted the amount of weight which you should lift because that must be determined on an individual basis. If you will be lifting free weights (barbells and dumbbells) ask for advice from friends on technique. Don't be afraid to ask questions: it's your body at stake. Coach Orey is adamant concerning proper technique. "It is very, very important—and this is what we try to relate to the students—that you do lift correctly. You should strive for quality rather than quantity. We see some guys doing curls and only allowing the arm to extend half way down; what they need to do is to come all the way up, elevating the elbow slightly, then take it all the way down and let the arm extend out completely, almost to the point of hyperextending them. Many people don't lift this way and consequently get sore, blaming it on the weights. It's not the weights at fault, it's the technique." In short, lift lighter amounts of weight more times, rather than going all out, and do it correctly. *This builds the strength, endurance and muscle definition preferred for drummers over the big, powerful, ill-defined muscles seen in many weightlifters.* Lifting lighter weights also lessens the chance of injury or strain.

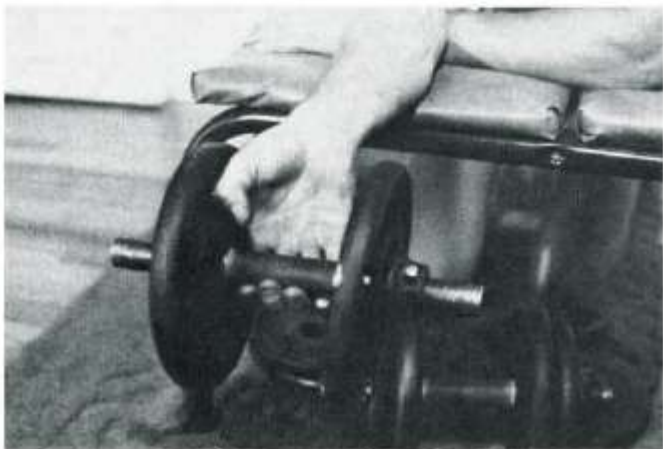
Your breathing pattern while you lift is also very important. Breathe rhythmically, (no sweat for drummers) always exhaling as you exert force to push a weight away from you. This assures that even as your circulation rapidly speeds up, your blood pressure won't dramatically increase.

A good standard to follow when trying to decide how much weight you should lift is to adjust the weight so that you can lift three sets of ten repetitions, but that last rep should be hard to



Starting position for wrist roll exercise.

Allow weight to roll to fingertips, then pull back into starting position.



Starting position for the mid reversal curl. Continue to pull up, twisting wrist at the top. Then lower weight as seen in photo.

Note position of stabilizing arm. This exercise is excellent for developing the pronation and supination of the arm, besides bicep development.



get. If it's not, increase the amount of weight. Quicker results from your efforts will be realized if you perform all your sets of one exercise concurrently, resting in between, before moving on to your next exercise. Adequate resting between sets is extremely important—give yourself plenty of time to catch your breath.

Here are the ten exercises which will sharpen your drumming licks:

- 1) **Hand grip.** A hand gripper can be bought cheaply, and for a drummer it should be standard equipment. This small, portable piece of equipment goes a long way towards exercising the forty-eight muscles in the hand, forearm and arm. It can be taken anywhere for casual exercising, or assume an integral position in a regular workout. Most hand held grippers are non-adjustable hand grippers. Five sets of 12 per hand.
- 2) **Wrist roll.** Performed with a dumbbell, the top of the forearm is rested on a bench with the hand falling back over the bench edge. Holding the dumbbell in this upside down position, allow the weight to roll out to the fingertips; then grip it back up into the palm. Three sets often.
- 3) **Curls with mid reversal.** Performed with a dumbbell, the top of the forearm is again rested on a bench top, weight in hand. Place free hand behind elbow to stabilize arm; pull weight toward you until the forearm is in a vertical position. Twist wrist 180 degrees and lower slowly until arm reaches bench; raise back up to vertical position, twist wrist back; lower and repeat. Three sets of eight.

4) **Bench press.** Performed either on machine or with free bar in conjunction with a racked bench. While lying on back (free bar) with bar suspended over the collarbone, position hands two to three feet apart on bar and raise up weight. Lower to chest; raise back to extended position and repeat. If lifting with free bar, special care must be taken to lift with stability, (equal force from each arm) and until you become confident of your ability to lift a certain weight have a friend spot you while you bench press. Three sets of ten.

5) **Tricep press.** This can be performed on a machine with a downward thrust, or with a bench press utilizing the free bar. Decrease bench press weight by one-half and assume the bench press position, only position the hands together at the middle of the bar (hands touching). Raise bar, then lower to chest and raise back to extended position. Three sets of eight.

6) **Leg press.** Although the leg press can be accomplished with a free bar resting on the shoulders and going into a squatting position, using a machine leg press is preferred since the back is very vulnerable to injury in this position. Three sets of twelve on a machine.

7) **Side exercise.** Great for eliminating aches associated with sitting on a drum stool, this is executed with the free bar in the standing position, weight equivalent to that of the tricep press. With feet spread shoulder width, lift bar overhead, resting the bar behind the head on the shoulders. Slowly bend

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Unison Exercises



Photo by Scott Kevin fish

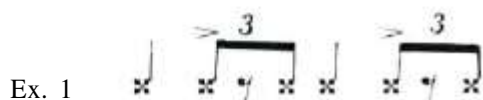
by Ed Soph

Unison practice is an excellent way to determine the rhythmic precision of the four appendages. The weaker the particular hand or foot, the less precision. Right-handed drummers will find that unison practice will help overcome the dependency of right hand and right foot. Left-handed players will find help in overcoming left hand/left foot dependency. Also, unison practice may help the player develop rhythms along chordal lines rather than strictly linear ones.

To play notes/rhythms together, the appendages must play the same strokes—in time. Strokes in time produce notes/rhythms in time. The attacks of the appendages must also be the same. One should not play the bass drum as though he were trying to drive the beater through the head if he plays "off" the upper drums using rebounded strokes. Play the bass drum with rebounded strokes. Strive for a dynamic blend: all appendages playing at the same dynamic level so as to make the set sound like one instrument.

The exercises are to be played in the following steps:

- I. Pattern played on the snare with ride pattern and hi-hat on 2 and 4.



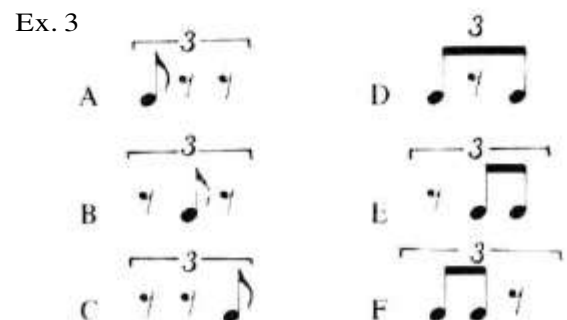
- II. Pattern played on the bass drum with the ride pattern and hi-hat pattern.
- III. Unison pattern: snare and bass pattern in unison with ride pattern, hi-hat.
- IV. Unison snare and hi-hat with the ride pattern.
- V. Unison bass drum and hi-hat with ride pattern.
- VI. Unison snare, bass, and hi-hat with ride pattern.
- VII. Unison snare, bass, hi-hat, and ride playing the figure.

The Foundation Figure is:



Apply the seven steps.

The basic figures derived from the Foundation Figure are-



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Apply the seven steps to these figures.

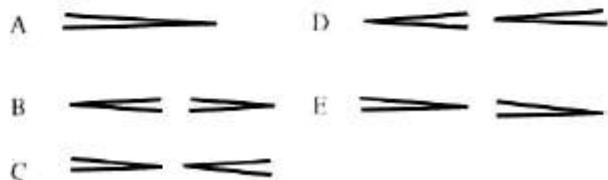
Practice these figures with the smallest strokes possible and the largest strokes which you have at your disposal. This will delineate the dynamic framework within which you ought to practice. Once you feel comfortable with the dynamic extremes of soft (small strokes) and loud (maximum strokes), fill in the framework with dynamic patterns within a definite phrase length. For example, play the patterns within a four bar phrase, beginning with your smallest stroke and graduating to your largest; i.e.,

Ex.4



Other dynamic patterns for practice:

Ex.5



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Rich: continued from page 15

strument unless you intend to make it your life's work. You can't go through life unless you have a goal to be the best. To go into a rock group and make \$50,000 a night is not being creative. Now I'm not from the school that says you have to suffer to become somebody, but you must pay your dues. What these guys don't realize is that without paying dues, you're taking everything out of a business. When you're making that kind of money at 19 or 20, you're giving nothing to that business. What do you intend to be at 25? The richest out of work drummer, or the richest out of work piano player? Or do you intend to intellectualize what you're doing and then decide, ok, I've made so much money doing this, now what I really want to do is play? Do other drummers ever talk about their next step in the art of playing?

CI: Half of the drummers I've spoken to have some sort of artistic goal.

BR: I bring this up because over the past ten years, I've heard about so many guys. This guy is the greatest and so on. Well ten years later I haven't heard from any of them. Now if you're that great in 1970, how come you're not that great in 1980? That's an awfully short time span. I often wonder what becomes of the people who sold millions of records in

1965 who now tend gas stations?

CI: How much money did Ludwig give you to endorse their drums?

BR: That's really none of your business, is it?

CI: Can I ask you why you left Slingerland?

BR: Because Ludwig makes a better drum. It had nothing to do with money. When I was having difficulty with Slingerland, I said to them if you don't give me a snare drum that's playable, that projects past the first row, forget about me. I'll go out and buy a set of drums that have the quality and sound I'm looking for. They kept sending me snare drums that weren't right. I was using a Fibes snare drum at the time with the rest of the Slingerland stuff. Fibes made a hell of a good snare drum, great projection. The response was immediate. Well, unknown to me, someone took a picture during a T.V. show while we were in London and the picture, from the side view, clearly showed the Fibes snare. I got a lot of heat about that. I tried explaining that people take pictures, and I don't tell them how to shoot. Well, they were upset I had a Fibes drum up there. When I came back, I asked the Slingerland General Manager, "Honestly, do you make a drum as good as the drum I'm using?" He said, "No". I said then,

continued on page 40

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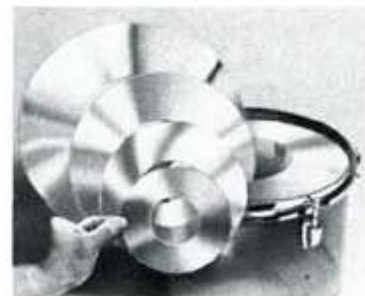


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The Chorus Form and the Jazz Drummer

by Charley Perry

From the beginning, the talented self-taught drummer is able to keep time, stay in meter, and adhere to the chorus (song) form. How he does so without formal training is a question that even science cannot answer with certainty. These abilities are inherent to him. He can assimilate what he sees and hears and computerize relevant data in his brain, and reproduce it at will. Of course, this is an oversimplification of what is probably a biochemical process of some complexity. Nevertheless, naturally gifted or otherwise, the student who studies jazz drumming *must* be able to stay in tempo, stay in meter, and adhere to the song form. These imperatives, therefore, cannot be disregarded by either the student or the teacher.

Here, we will outline the drummer's relation to the chorus form. The song (chorus) form, is the structural design (mold, framework) of a musical composition; the art of combining musical ideas

into a unified whole. The chorus form and jazz drumming go together. What the drummer plays relates to the structure of the musical composition. Therefore, the rhythmic-tonal phrases, sequences and climaxes played by the drummer are interrelated with the musical contributions of the other players.

An excellent example of adherence to the chorus form is given by Tony Williams on the tune "Straight Ahead" (Kenny Durham album *Una Mas*, Blue Note BST-84127). The climatic ascending rhythms of the group at the end of eight bars, sixteen bars, and thirty-two bars are easily discernible. But for the elementary or intermediate drum student, progressive jazz may be too difficult to comprehend for use as a starting point. For such students it would be best to select simpler examples, such as Philly Joe Jones on the piece "Squeeze Me," Miles Davis album, *Cookin' with Miles Davis*, Prestige 7094.

It is best for the teacher to demonstrate with a relatively simple jazz recording such as some of the older Three Sounds trio jazz albums (Blue Note), or one of the Music Minus One record albums, such as the *All Slur Rhythm Section, Sing or Play Along*, MMO Volume 2. The rhythm section plays exceptionally steady, mellow time and is ideal for the student to play along with. Another album for this purpose, although a bit more complex, is *Blue Drums*, MMO 4005. The album deals with the chorus form and also contains the most basic drum charts, sometimes referred to as "skeleton charts".

Once the student understands the chorus form, all practice material dealing with the jazz form of drumming must be practiced with jazz records. Why? Because there is a world of difference between practicing such material with and without the music for which it was intended. The principles and techniques of

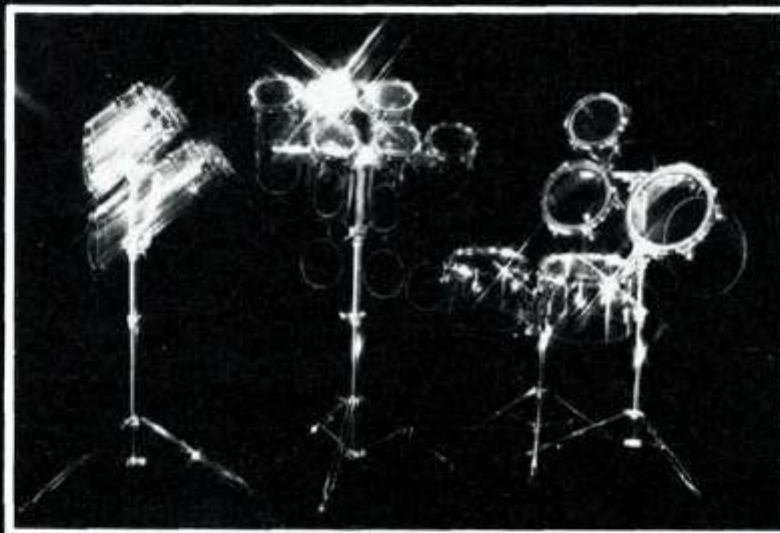
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modern jazz drumming must be applied to the music of which they are an essential part. Repeated listening and playing with such records offers the novice drummer the opportunity to familiarize himself thoroughly with the work of good professional jazz musicians. In the process, the student will develop the invaluable habit of *listening* to the musical ideas and techniques of the other instrumentalists—that is, tuning in to their timing, ideas, and phrasing. And hopefully the feeling and the interpretive qualities of the recorded musicians will be absorbed by the student drummer and tucked away in his mind as reference points for eventual use in his own playing.

When feasible, reading material should be practiced and synchronized with the recorded chorus form. For example, pages 29 through 44 of *Progressive Steps to Syncopation*, by Ted Reed, which contains material apropos of drum-chart type rhythms, are excellent for this purpose (each line consists of four measures) and can be practiced with, say, the MMO Volume 2 album mentioned earlier.

When practicing in this way, the student must be certain that the four bars of each line coincide with the four-bar phrases of the recorded song. In other words, when the group is playing the first beat of the first bar of the song (immediately after the introduction), the at-home drummer *must* be playing the *first* beat of the *first* bar of the *first* line of the page. Another format is to play four bars of cymbal rhythm between each of the written lines.

On pages 12 and 13 of *Progressive Steps to Syncopation*, the rhythms can be played on the top cymbal with the right hand (omit the left hand). These rhythms, which are written for the snare drum, can serve as ride-rhythm variations. The bass drum may be played in "four", the hi-hat on the 2 and 4. Still later, the "a's"—the sixteenth-notes of the dotted-eighth and sixteenth figure may be added (played with the left hand on the snare drum or toms). Or the drummer may play left-hand rhythmic punctuations and figures of his choice.

It is also acceptable to think of the cymbal rhythm as a broken-eighth triplet. At this point, the cymbal rhythm should be played in the way it feels most natural. The student may at first count the rhythms. Then he should sing them. That is, he should use a sound which most closely resembles the sound of the cymbal rhythm.

When playing pages 12 and 13, the student must adhere to the chorus form as described earlier. And what he plays must be played in tempo and in meter. He should listen *most* carefully to the timing of the recorded group.

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Rich: continued from page 36

"Why should I use something inferior to what I'm playing on to please the company? I don't work on inferior equipment and you're admitting that your drum is inferior. If you can make a drum as good as that, I'll be happy to play it." Well, it just got ridiculous from there. I was willing to go out and buy a set of drums when I split with Slingerland. Then I made arrangements with Ludwig, and I'll tell you something. This set will be three years old in December. The same set. I haven't changed one thing on that

set and it's standing up. I've never used a set of drums more than 3 or 4 months without the rods falling off, drums cracking, pearl snaps. This set of drums sounds right. I just happened to luck out with this set. That's a compliment to the company as far as making drums are concerned. Financially, well that's a business deal. But if they gave me three-quarters of the company and called them Buddy Rich Drums, well if the drums are no good, there's no deal. The money is just the icing on the cake. I happen to be happy with the drums, but if I get a bad

set one time, it would be the same thing. I'd say you're going to have to make a better set for me. That's really what it's all about. I'm more concerned with a good drum than I am about a good deal. We were playing outside of Chicago one night. Now I never touch the drums. I don't come in turning, tuning, and tightening loosening and all that. My guy sets the drums up and I play. I know they're right. As long as it sounds good, I don't do anything. So we played the first set and I go back on the bus. I'm sitting there about five minutes when Mr. Ludwig comes running on the bus. I said, "What's wrong?" He said, "Do you know you have a wrinkle in the front head?" I said no, I didn't know that but so what? I guess the lug wasn't tight or something. I asked, "You didn't tighten it, did you?" He said, "Of course". I said, "Why man, now you might have messed up the whole sound. Why'd you do that?" He said, "My God, you, with a wrinkled drum"? I said, "Bill, you don't understand. I probably haven't tuned those drums since I got the set. How did it sound to you?" He said, "It sounded great!" I said, "Well now I got to go out and get that wrinkle all over again, right?" As long as they're clean, I play them. I don't have to tighten them.

Guys always ask me how do you tune a drum. You don't, you tension a drum. When we used calf heads, you'd put a new head on, tighten it, and it sounded terrific. An hour later there's 3,000 people in the place and it's humid outside, and you go up to play the first bar and your stick gets lost in the head, it's so loose. Well, the same thing applies to plastic. It still goes up and down, though not as much. But I see guys tuning, hitting the bass drum. What does all that mean? Either you're going to play *Dardinello*, or you're going to play the damn drum. All this give me an A, I'm a little sharp, I'm a little flat shit. You're a little sick is what you are! What are you doing? Get out a here!

CI: Do you use the Billy Gladstone method of playing?

BR: Billy Gladstone's concept was totally legitimate. He was a great snare drum artist. I used to listen to him at Radio City. Great wrists! I'm opposed to all that talk about finger control and all that nonsense. The same with this matched grip business. I don't understand that at all. I've yet to hear a guy play a closed roll with the matched grip. It seems to be terribly awkward to play that way. It goes against the position of your hands. Your left hand falls to the left, not to the right. I've seen guys play snare drum with the head facing towards them. Wow! That's a good trick! That's as good a trick as some of these guys with cymbal stands five feet high with the cymbal on backwards. That's an in-



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teresting picture! Looks like a sick giraffe with a very large head! That's modern, I suppose. It's not exactly playing, but it's modern. I'm more into a simple way of playing. My playing is simple because there's very little exertion or effort that goes with it. What I do is play natural. The upper part of my body is totally relaxed, and I can manipulate the sticks so I don't have to use full arm strokes to get from the snare drum to a tom-tom. My wrists are flexible enough without having to use a lot of arm motion. It's tiring lifting up the whole arm to get one movement from the lower part of the wrists. I can flex my wrists and it's natural. From side to side, up and down, or striking the cymbal from underneath. It's a matter of being flexible enough to control the stick. You can't control the stick with your fingers. Try it. It'll fall right out of your hand. You must get a grip on the stick and allow the stick freedom within that grip because you control it with your hand. And when you grip the stick, you don't choke it. You let it breathe so there's room in there for letting the stick bounce. It's all very natural stuff. But it's not something that's taught. No drum teacher will tell you "Ok, let the stick bounce three times". What are you going to do, sit there and say 1-2-3, 1-2-3! No. You have to control the motion of the stick. It's not hard.

CI: Is that all part of Billy Gladstone's method?

BR: No, that's all part of my method. I don't think Billy ever played a ride cymbal in his life. He wasn't a jazz drummer by any stretch of the imagination. He was a totally legitimate drummer. Not that jazz drummers are illegitimate, you understand. I heard him play Ravel's *Bo-lero* one time and he was phenomenal. I used to sit in the last seat in the last row of the balcony at Radio City Music Hall and listen to him articulate off the snare drum. Every stroke was like an arrow, and he used a wrist motion. He had his drums very high and flat, because he was a showman and he would raise his hands, but the actual playing was done more from a forearm and wrist motion rather than the whole arm. I imagine if he had to sit down behind a set of drums and play something "smokin," he would have been ill at ease. But from the other aspect he was a true giant. He built a great snare drum which I owned at one time. He presented me with one which was quite an honor.

CI: What can you pass on about your absolutely electrifying solos?

BR: You know what I say about solos? Solos don't mean a thing. First you have to play. When I do a clinic, one of the things the kids will ask is, "How do you play fast". They never ask about playing with a band, or for a band. They always want to know how to play solos. The

function of a drummer is to play time behind a band. The solo is extra. The solo comes after you've learned how to play. You're not going to sit up in front of a band and play solos all night. You notice I only play one solo a set. Unless you have a terrifically tuned ear for drumming, or unless it's very visual, people lose the context of what you're playing. I try to play a solo as if I were playing a horn. I try to construct some kind of melody. Some kind of direction whether it's a 3, a 5, a 4, whatever. When I do change the time things, they're distinct, they're

purposeful. It's not just going from one thing to another. It has to lead into something that fits in another surrounding. There's always a musical content to a solo instead of just banging on the tomtoms. My solos are constructed fairly simply. A funny thing happened to me on the way to the theatre, and so on. Then the punch line. It's a simple form.

CI: There's so much fire in the way you accompany a soloist.

BR: That's what I'm talking about. When a guy is standing up to play a solo,

continued on page 50



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The Care and Feeding of Drums, Part 2

By Frank Kofsky

A large number of modifications can be made in a drum, especially a non-metal drum, to enhance its sound. Of these, the trueing of the bearing edges, a procedure I have already outlined in part I of this series probably brings about the most dramatic change for the better. Still, that step is only one of the many possible; others, though perhaps minor when taken individually, can cumulatively produce a marked improvement in the performance (and durability) of your drums.

A case in point is an instrument of which I am particularly fond, a reincarnated 5" x 14" snare drum with a mahogany finish and a "Gretsch-like" appearance (see Photo 1; the lugs and rims of this drum are by Gretsch). I say "reincarnated," because this drum originally came into the world as a 6 1/2" x 14" Ludwig shell sporting a white pearl finish. In order for it to attain its present state, it was necessary to:

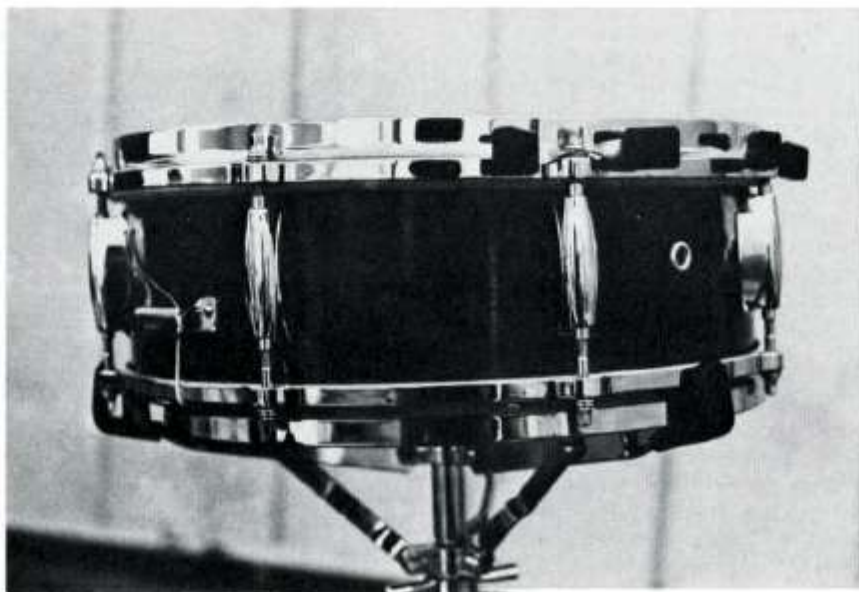
(1) Remove all hardware and strip away the pearl covering.

- (2) Take 1 1/2 inches off the *top* end of the shell (so as to preserve the snare beds at the bottom) with a band saw.
- (3) Detach the reinforcement ring from the 1 1/2" fragment and reglue it in the shell at the new top end.
- (4) True the new top edge and rebevel it.
- (5) Fill the old holes in the shell with wood dowels and cut new holes for the Gretsch lugs, Ludwig snare apparatus and a pair of air vents.
- (6) Stain and lacquer the outer mahogany veneer and lightly lacquer the interior shell wall.
- (7) Install the new hardware (including grommets glued into the two vents with epoxy).

The reason for going to all of this trouble was that I wanted a snare drum with a shell of solid rock maple, as opposed to the plywood used in all contemporary wooden drums. Unable to turn up

Photo 1.

You can't judge a drum by its hardware. This 5" x 14" mahogany "Gretsch" snare drum is in fact a born-again Ludwig shell, originally 6 1/2" deep and covered with white pearl. Details of the radical modifications required to convert it to its present state are in the text.



a 5" maple shell, my only recourse was to rework a 6 1/2" in the manner indicated above. (Incidentally, the interior of this drum was still immaculate after more than 30 years of use—an implicit testimonial to the care and craftsmanship that went into the manufacture of these older Ludwig shells.) As it turned out, the end more than justified the means: The consensus of the cognoscenti is that my much-modified "Gretsch" drum is incredible. Admittedly, this example is a trifle extreme: most drums will require nowhere near as much labor to bring them to their full potential. But this drum does provide a good illustration of just how extensively a *non-metallic* shell can be altered to give you the sound you hear in your mind's ear.

Before plunging further into that topic, however, the usual prefatory remarks are in order. I suggested earlier that, prior to embarking upon any extensive operations, it is wise to have available a pair of skilled artisans—one versed in drum repair, the other a knowledgeable cabinetmaker—to whom one could turn for assistance as needed. I would now propose that you add another two:

(1) A machinist (or machine shop) willing to work on the small, odd-lot jobs that your projects inevitably will generate. Unless you have access to a superbly equipped shop of your own or that of a friend, there is simply no substitute for a good machinist who doesn't mind undertaking some out-of-the-ordinary chores at your request; even the best drum store is unlikely to be able to match his array of tools or his experience. For myself, I know that I would have found realization of certain of my ideas tough sledding indeed without the services of the S & L Machine Shop (1312 S. 50th St., Richmond, California, for those readers in the San Francisco Bay area); I am only too delighted to have the opportunity to acknowledge my indebtedness.

(2) A reliable, high-quality metal plater who, again, is not averse to working on the specialized pieces that you require to bring your plans to fruition. In theory, you should be able to take your drums and hardware to any reputable plating company. In practice, though, platers can be an ornery and cantankerous bunch, some of whom will balk at applying a coat of black chrome to a brass shell, or charge you an arm and a leg (to say nothing of making you wait two months) to plate and polish a Gretsch rim whose finish has begun to crack and peel (a not uncommon occurrence with such rims, alas), all the while grouching about how exceedingly difficult is the task. My advice, is to avoid platers who specialize in automobile bumpers and motorcycle parts. I once had to twiddle my thumbs for six months while one of these worth-

ies deposited a layer of black chrome on a triangular piece of metal whose surface area is all of six (6) square inches—and instead search out those who restore silverware, antiques and other items of like size.

Once you have located two new craftsmen on whom you can depend, you are ready to proceed to the next stage—renovating the drum.

Metal Drums

Because the properties of metal are so much less accommodating than those of wood, the ways in which a metal drum can be reworked are significantly fewer than those for wooden drums. Hence it makes sense to treat metal drums—which for all intents and purposes means metal *snare* drums—separately from wooden ones. It will also be useful if we agree to distinguish *antique* metal snare drums, manufactured prior to World War II, from *old* drums produced between the end of that War and 1960. (I realize that my usage violates the convention that an object must be at least 100 years old to be considered antique; but as there are very few truly antique drums still in circulation, little harm is done by appropriating the term for my own purposes in this context.)

Generally speaking, there are two different philosophies behind the acquisition of an antique snare drum. The collector, on the one hand, hopes to transform his new possession into a visually appealing artifact, perhaps by rechroming the shell and all the hardware and thus restoring the drum to its original condition; perhaps by having all the chrome removed and the underlying brass given a coat of lacquer (this is the practice at Professional Drum Center in New York); perhaps by having the shell refinished in black chrome and the hardware goldplated; or perhaps in yet some other fashion. Regardless of which path he elects, however, the collector's primary concern is to emerge with a drum that is a joy for the eye to behold.

The working drummer, on the other hand, though not indifferent to the appearance of his kit, prizes his antique (or old) snare drum first and foremost for its acoustic properties. Though brass snare drums are still being produced, our percussionist is quite convinced that their sonic qualities—their *musicality*, if you will—cannot begin to touch that of the older models. Consequently, he is loath to do anything that might jeopardize the incomparable sound of his brass instrument.

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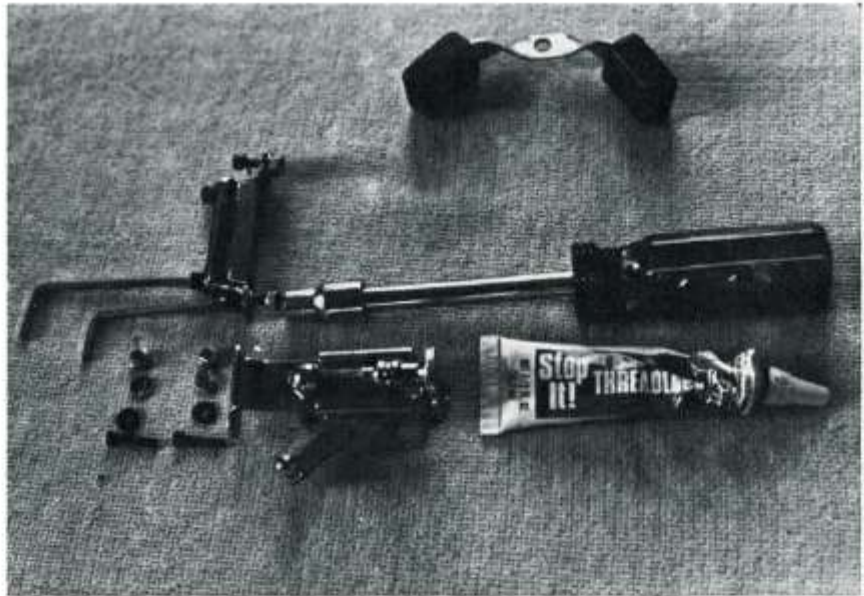
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Photo 2.

Everything you will need to remount the snare apparatus on an antique drum, including: (1.) socket-head screws, outer washers, interior star washers and teflon nuts to attach the snare-release lever and butt plate to the shell (screws and nuts are size 4-40, screws are 1/2" long); (2.) Allen wrench and socket-driver combination to use on the foregoing mounting hardware; (3.) Threadlock, an adhesive to apply to the threads of the mounting hardware; (4) a pair of 6-32 socket-head screws (1/2" in length) and corresponding Allen wrench for butt plate clamp. Pictured in the background, right: A Fibes "bumper"; Photo 3 shows two such "bumpers" installed in place.



In the best of all possible worlds, one would be able to enjoy an antique brass drum whose resplendent appearance was fully the equal of its magnificent voice. And for all I know, maybe this is the best of all possible worlds, but being of pessimistic bent, I rather tend to doubt it. My own approach to renovating an antique brass drum, consequently, is to do only what is necessary to render it playable. I operate on the premise that if something works very well already, a major modification is more likely to degrade rather than improve its performance. Thus I am willing to forego the not inconsiderable pleasure of owning an absolutely immaculate antique drum so that I may be that much the more assured of hearing exactly the snare-drum response I crave. But I emphasize that this is only my opinion. There may be others who will swear that one can have the best of both aural and visual worlds in an antique brass shell. I am simply not willing to put it to the test or to tamper with the former in a quest for the latter.

As a result, the routine I have devised for renovating an antique brass drum—a routine I would recommend as well for an *old* brass drum—runs essentially as follows.

Tighten the Hardware

With the exception of those parts that are appreciably corroded or otherwise severely damaged, it should be made standard procedure whenever you have just acquired a drum to secure all the hardware firmly to the shell (with an adhesive such as *Threadlock* applied at the

moment of final tightening). As a rule, if the drum has not been badly dented or gouged, the shell and lugs should be in acceptable condition; but the snare apparatus (release lever and butt plate), being of a different composition, may well have undergone advanced corrosion. If so, then these pieces will need to be rechromed. But before dashing off to the plating works, please read the next entry in its entirety.

Replace (some) Hardware

Regardless of whether or not the snare release mechanism and butt plate are to be rechromed, I have found it is useful to replace:

- (a) the nuts, bolts and washers that attach both halves of the snare apparatus to the shell; and
- (b) the bolts that clamp the two pieces of the butt plate together to hold the snare strings in position on that side of the drum.

Save for these exceptions, I leave any hardware that is still functional in place. And, as you might imagine, I have my reasons for countenancing this single deviation from orthodoxy.

To begin with, antique drums were designed to be played with calfskin heads, which are shallow in comparison to contemporary plastic heads. This situation, however, will give rise to difficulties on certain antique drums, because some plastic snare heads (such as the Remo Diplomat) have so much slack in them that the metal rim of the head may actually come into contact with the snare butt plate or the snare-release device (in its lowered, or "off," position) before the snare head can be brought to the proper tension. The solution to this prob-

lem consists of removing the butt plate and reattaching it upside down, so that the horizontal clamp through which the snare strings pass lies *above* rather than below the butt-plate mounting bolts. This will allow ample clearance between that plate and the rim of the snare head.

At the same time I am carrying out this modification, I also make it a point to replace all of the nuts, washers and bolts on both sides of the snare mechanism. I use *teflon nuts* (nuts with a deposit of teflon on one side) and *star washers*, respectively, to substitute for the former two; I employ *socket-head screws*, sometimes called *Allen screws* instead of conventional bolts. Socket-head screws are driven with a small hexagonal rod, known as an *Allen wrench*, rather than a screwdriver. As Photo 2 illustrates, the Allen wrench fits into a hexagonal recess, or socket, that has been stamped into the head of the screw—hence the name—and that is the source of the Allen screw's inestimable advantage. Unlike the case with ordinary screws and screwdrivers, it is next to impossible for an Allen wrench to wiggle out of the head of a screw. This, in turn, enables one to tighten an Allen screw with the appropriate wrench in one hand, keep the nut in place with a socket-driver combination in the other hand, and not have to worry about a screwdriver flying out of a screw-head slot with maximum force to dig a nice deep gulch into the surface of your drum. To say that this makes fastening hardware to the drum shell almost effortless is an understatement. The greatest benefit of using Allen screws on the snare apparatus, in my view, comes in fixing the snare itself in position. Here, you can drive the Allen screw with one *hand*—literally with your hand (fin-

gers), up to moderate tension—while holding the snare strings just where you want them with the other. And again, you won't have to be afraid of a slipping screwdriver or a cheaply made screw whose head goes to pieces when a modicum of pressure is applied.

Photo 2 pictures an antique snare apparatus together with a set of the appropriate Allen screws and wrenches, teflon nuts and star washers. Also prominently displayed is a tube of *Threadlock*, which is intended as a reminder that all fasteners have increased stability if they are secured with an adhesive. Finally, a few more words in parting and the subject of Allen screws and such will have been exhausted.

(1) If you are going to have your snare apparatus rechromed, take a goodly supply of Allen screws, nuts and washers to the platers at the same time. It won't cost any more and will look better in the end. (Retrospective wisdom on my part, as I didn't hit on the idea of using Allen screws until after I had finished rechroming all the corroded hardware.)

(2) You may have to do a bit of searching at first to find Allen screws of the right size and length. A relatively recent snare apparatus typically takes 6-32 bolts one-half an inch long both in the mounting hardware and in the butt plate, whereas some older equipment requires

4-40 bolts of the same length for mounting. If your local hardware store doesn't carry the proper parts, they can usually be found at a hobby shop or at any place that sells model airplanes in quantity.

Install New Lug Bolts

Although it may be marginally cheaper to have the old bolts rechromed, I prefer to replace them altogether. Why? Simply because, in a drum over 40 years old, it is not improbable that several of them have become bent and worn. The additional expense of two sets of lug bolts (one for each rim) is not great in any event, and using new bolts means one thing less to cause anxiety. Prior to inserting the bolts, the lugs should be cleaned and dried (Q-tips come in handy here) and a glob of Vaseline, or another lubricant of similar viscosity, should be deposited on the threads of the lug or the tip of the bolt. Do *not* attempt to tighten either new or rechromed bolts in the lugs without first providing lubrication.

Replace the Rims

This is the notion that will probably most inflame the sensibilities of the collector of drums (as opposed to the practicing percussionist), who wishes to maintain his antique instruments as close

to the virginally original as possible. Be that as it may, there are two sound arguments for outfitting such a drum with new rims: (1) Antique rims are usually straight and unflanged, thus tend to chew up drumsticks with alarming rapidity. (2) Die-cast rims, such as those manufactured by Gretsch, Ludwig, Tama or Yamaha, give more strength and authority to the voice of a drum, an effect especially noticeable, naturally, on rim shots. I have put Gretsch rims on all of the drums I have renovated, but the quality of Gretsch products has declined precipitously during the past decade, and I think Tama rims—whose resemblance to Gretsch is hardly coincidental—are comparable in most respects and evidently superior in their chrome plating.

Clean and Polish

After you have completed all the foregoing steps, run a finger along each of the bearing edges of the drum. If you encounter a snag or any kind of sharp protrusion that might puncture a drum head, rub the offending spot with 00-gauge steel wool until it feels smooth to the touch. If you have on hand a thin drum head (such as a snare head) that already has a hole in it, cut out a sizeable piece and use it to check the bearing edges.

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Pedals in Perspective, Part 2

by Bob Saydlowski, Jr



LUDWIG 205 GHOST

The *Ghost* is one of the more popular pedals in drumming. Invented by John Ramsey, the rights to the *Ghost* were recently bought by Ludwig who now manufacture it. The pedal is completely cast, except for the felt beater, and has a unique system of spring tension. A large cup on each side of the *Ghost* is loaded with a clock-type coiled flat spring. Stroke and tension are adjustable by these two spring cups. One spring throws the beater towards the head, the other spring returns it. Beater angle and pedal tension are easily adjustable from the front by inserting a pointed tool into a notch on each cup, and rotating the cup carefully to any click-stop. The *Ghost* comes factory-set for general playing. However, I found I had to play with it just a bit to get it to my own taste. Each cup has a sticker marked "P" which is to be used as a starting point for adjustment. I can foresee these labels perhaps wearing off at some point in time, and then you're lost. A better idea would be to emboss the "P" directly onto the cup where it would remain for life. The *Ghost's* linkage is a double parallel metal strap that joins the beater to the footboard. I like this concept, as it seems to offer a better sense of foot balance for

some reason. The footboard, is connected to the frame by a fat stretcher plate with two short fat pins fitting into holes at the base of the framework. A metal claw clamp connects the pedal to the drum hoop which is tightened in place by a wing nut. The clamp is adjustable in length to fit different width hoops, and once attached will hardly ever move from place.

The action is very light and springy, yet feels very strong. It's most controllable playing it with the heel down. With the toe-down/heel-up, the pedal can become erratic at times. The strength and speed lie within the coiled spring cups, which the factory warns not to take apart. The springs are wound so tightly, that if taken apart, the sudden release of the springs could cause damage. The *Ghost* is a powerful pedal, ideal for certain applications, particularly the heavy rock player who needs power and strength, or the drummer who plays heel down. For those of you who remember the *Ghost* before the Ludwig takeover, the pedal has not changed much at all, except for a wing-type set screw for the beater, and a compacted felt beater ball. RETAIL PRICE: \$108.00

BRIKO MAGADINI POWER ROD

Invented by Peter Magadini, a noted clinician, performer, and author, the *Briko Power Rod* is a very unique pedal. The one piece footboard is entirely cast, as is the frame, and has an extra large toestop at the tip. The pedal is sprung by a single expansion spring adjustable at the bottom. But, Briko's claim to fame lies in their unique linkage system, and the "Power Rod" itself. The connecting link of the pedal is a nylon-coated steel cable wrapped around a large disc at the left of the beater cam axle. The cable does not connect directly to the footboard as with other drum pedals. Instead, it hooks to a 1/4" diameter rod angled 45° from the twin posts—the *Power Rod*. The end of the *Power Rod* is connected to a large cast metal shoe located to the right of the frame. At the bottom of the block is a larger rod mating the shoe to the base of the frame. Unlike the common heelplate-to-frame link, it is on this rod that the footboard connects. Extending from its heelplate is a curved bar

which clamps onto this bottom rod. The top of the footboard has a large eyebolt through which the top *Power Rod* passes. When the footboard's bar link is moved along the bottom rod, the footboard itself moves along the *Power Rod*. Leverage of the pedal is changed. The footboard may be anywhere from a little left of the beater axle's center to an extreme right position almost lining up with the right pedal post. By means of leverage, the *Power Rod* converts foot pressure into optimum power and speed. All through adjustment, the footboard retains its straight angle in ratio to the framework. Length of cable travel is adjusted by three set screws located in 2 1/4" slots in the cable disc. When these screws are loosened, the disc can be rotated, raising or lowering the angle of the *Power Rod* which adjusts footboard height. The cable is easily replaceable by separating the two halves of the disc. The disc also is adjustable horizontally to keep the cable pulling in a straight line. The beater, independent of the footboard, has its own movable housing, adjustable on the length of the axle. Beater angle may be adjusted in five positions at the spring connector piece. A common wing screw/claw plate clamps the pedal to the drum hoop. Spurs are included at the base of the frame.

The *Power Rod* is an entirely new concept in bass drum pedal action. I found that adjusting the footboard position definitely changes the action. Changes in leverage make the Briko pedal feel like many different drum pedals. But it always has a strong action. The overall feel of the pedal is mechanical; I would



have liked to see a compression spring instead. The rod connecting shoe sometimes gets in the way if you're using a close floor tom set-up. And I fail to see why anyone would locate the footboard so far back on the *Power Rod* as to "alienate" it from the frame. The Briko *Power Rod* is not a gimmick. It makes sense from a physics standpoint: leverage-control. Whether or not the pedal will gain mass acceptance remains to be seen. Getting used to the pedal's pull system takes some time. RETAIL PRICE: \$150.00

DRUMMERS EQUIPMENT REFERENCE:

BASS DRUM PEDALS

by Bob Saydlowski, Jr.

MANUFACTURER	MODEL	SPRING	FOOTBOARD	LINKAGE	POSTS	PRICE
PEARL	810S	single (U)	split	PVC strap	2	\$104.00
	710	double (D)	split	parallel metal straps	2	\$ 60.00
SONOR	Z5325	single (D)	1-pc.	fiber strap	1	\$280.00
	Z5322	single (D)	1-pc.	fiber strap	1	\$185.00
	Z5321	single (D)	split	fiber strap	1	\$185.00
	Z5317	single (D)	split	fiber strap	2	\$142.50
	Signature	single (U)	split	chain	1	\$230.00
TAMA	King Beat	compression	split	metal strap	1	\$ 96.00
	Hi Beat	single (U)	split	nylon strap	2	\$ 70.00
	FlexiFlyer	single (D)	split	nylon strap	2	\$ 64.00
YAMAHA	FP901D	single (D)	split	nylon strap	1	\$100.00
	FP702D	single (D)	split	nylon strap	2	\$ 70.00
LUDWIG	SpeedKing	double compression	1-pc./split	metal strap	2	\$ 84.00
	Ghost	double coil	1-pc.	parallel metal straps	2	\$108.00
PREMIER	PD252	compression	1-pc.	PVC strap	1	\$128.00
	PD250S	single (D)	1-pc.	metal strap	2	\$ 70.00
SLINGERLAND	Yellow Jacket	double (D)	split	metal strap	2	\$ 87.00
	TempoKing	single (D)	split	leather	2	\$ 72.00
GRETSCH	Giant	single (U)	split	synthetic strap	2	\$ 79.50
	Monster	single (D)	split	metal strap	2	\$ 65.00
	Floating	single (D)	split	leather	2	\$ 69.50
	Action					
ROGERS	Supreme	single (U)	split	nylon	1	\$ 96.00
	SwivOMatic	single (U)	split	synthetic	1	\$ 68.00
	(1)SwivOMatic	single (U)	1-pc.	synthetic	1	\$ 83.00
CB 700	Gibraltar	single (U)	split	fiber strap	2	\$ 72.50
	Flex-Cam	double (D)	split	parallel metal straps	2	\$ 57.50
DRUM WORKSHOP	5000	single (D)	split	leather	2	\$ 74.00
	5001	single (D)	1-pc.	leather	2	\$ 74.00
	5000C	single (D)	split	chain	2	\$119.00
PRO-MARK	(2)Orange	singlesided double (U)	1-pc.	leather	1	\$160.00
REGAL TIP	Calato	singlesided double (U)	split or 1-pc.	fiber strap	2	\$ 90.00
BRIKO	PowerRod	single (D)	1-pc.	cable	2	\$150.00
ZALMER	(3) Twin	single (D)	split	metal straps	2	\$150.00

*Footnotes:

(U) = Spring stretched upward

(D) = Spring stretched downward

1. with adjustable footboard

2. connects at top and bottom of hoop

3. two footboards separated by extension rod along with two beaters for double-bass effect on one drum; one post each footboard

The essence of drumming is what the drummer can do with the minimum of drums. It's an extreme, but that's my opinion.

I never put tape on my drums. I keep the drum sound big. You can't do that with a wad of tape on every drum. If the drums are open and noisy, they better be on key. We've stopped tracks because the floor tom has been out of tune. Tune to a chord in "A" if the band's playing in "A" so your drums will ring in that register.

I think some rock drummers are afraid to work. You need to work to get the right motion of arms and upper body. To set up the right rock feel you have to have enough mass so your arms are working, putting energy into the song. This requires a big stick, such as a 2B. I feel it is the minimum you could get away with.

Do you approach concert work differently from studio work?

CB: I have several sets, but I use the same sizes for recording and live work.

When I record I'm into an ambient sound, where the whole room is miked. I don't use any baffles. The drums are miked close, as they are in concert, and then there are mikes all around the room for the room sound.

I don't use any electronic equipment, but in the studio I don't mind using anything. I'm into sequencers. I think it's valid in order to get a clinical sound going. For instance, "Call Me" was an entirely sequenced track before I added the drums. I'm also very interested in over-dubbing drums.

There's a big difference between a live performance and a studio performance. A studio performance is for immortality. The live thing is a one shot thing. I like to think we play good live, but it's all just a bunch of noise in the end, anyways. I don't think you can get too serious about rock 'n' roll. Live playing has a lot more to do with communicating with an audience than a record can ever have. A record is just a sound. It could be a private thing, but a live performance is open to everybody.

BG: I use the same drum set-up. When I record we use close miking on both the top and bottom heads of each drum and there are room mikes above. In fact, on a lot of tracks, we end up using the room mike sound. I've always recorded that way.

SL: In the studio, anything is possible. The studio is your vehicle to make anything happen. Live, the drummer's position is to play drums and you don't need to do all that much. That would only detract from our trip.

The drum kits and heads for each album were matched live and studio.

AM: I use the same kit although I sometimes change snares. On "Secret Agent Man" I used a Gretsch metal 5 1/2". On previous albums I played acoustical drums almost exclusively.

We were all interested in integrating electronics into our sound. Mini-moogs, Arp Odyssey, and other synthesizers are used for percussive sounds in the framework of the group. It seems that with all the electronic stuff, it's a matter of knowing what you're working with, knowing what you like about them. When you know what sound you're looking for you go for the source whether it's a tape splice, moog, or *Syndrum*.

For the new album we had drums, several synthesizers, a guitar and bass. We just toyed around with stuff. The band comes up with a lot of ideas.

We use whatever technique will get the best sound. We're completely flexible. We do over-dubbing as a routine technique. Live, there's a lot of momentum going, but in the studio, it's bits and pieces.

What do you see as the advantages or disadvantages of being behind the band?

CB: I count the songs off, but everyone takes control in their own little way. I can get any mix I want out of the monitors being behind the band. Any drummer that does a concert hall has to have an adequate monitor set-up. Sound-wise I don't think I'm at any disadvantage. It may even be an advantage.

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A whimsical illustration of a piper in a top hat and cape, playing a trumpet and leading a parade of musical instruments. The instruments, including a piano, guitar, and drums, are anthropomorphized with faces and are following the piper. A banner held by the piper reads "for anything in MUSIC follow". The scene is set in a landscape with a tree and a small house in the background.

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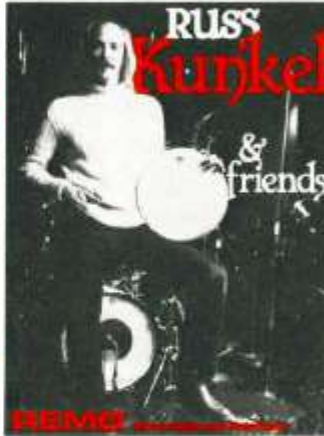
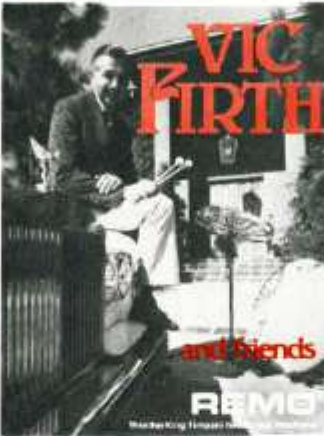
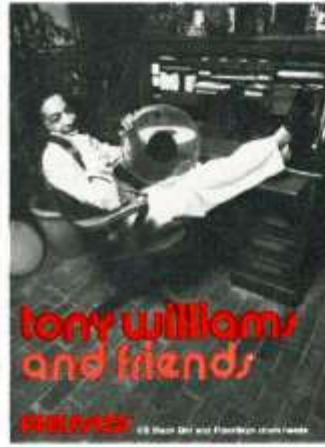
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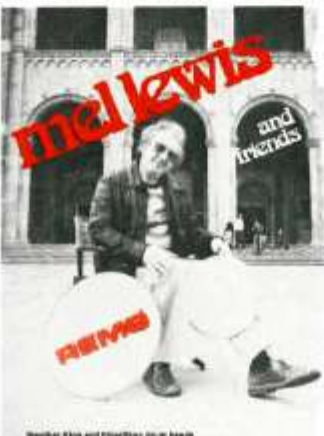
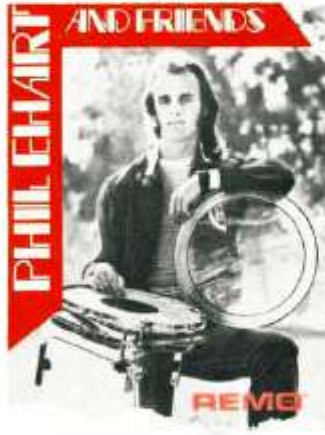
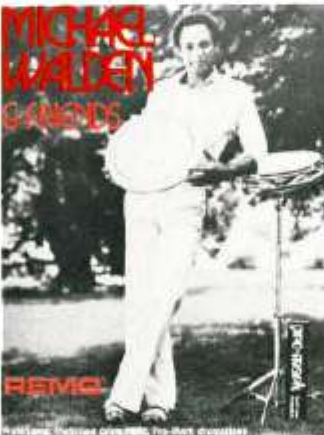
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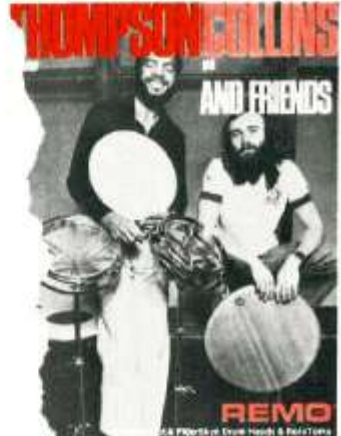
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Rich: continued from page 41


it's your function to make him play. To boot him in the ass! Not to lay back, but not to overshadow him either. It's a fine line between being intrusive, and subtly hip. I say that for the benefit of all the guys. I'm not subtly hip. I'm not subtle in any way. But I like to think that behind a soloist, if I'm listening to what he's playing, I'll get the most out of him. Not the most out of me. I'll try to do something that'll give him some kind of forward motion. When I hear the applause he gets, I'm totally satisfied. I have the good sense to let guys play for the benefit of the audience. Sure, you can throw four bars of drums in, but that's not why I'm there. I'm there to play because when the band sounds good, I become a fan of the band. I listen to it and I simply accompany it. When the band sounds bad, there's a lot of work to do to try to overcome sloppiness and mistakes. But that's very seldom. When it does happen, it's a memorable occasion. The band always maintains a very high level of continuity. It's always there. When the band sounds good, I'll listen to it, and applaud and carry on. It's my baby, and I don't think of myself as the guy with the drums. I think of myself as a guy in that band and when it's good, I feel lucky to be in the band.

CI: Did you ever use a guitar in the band?


BR: I used to use guitar. I had guys that could play all the rock things you could think of. But come time to play straight ahead quarter notes for me, forget it. I had two guys in the band who could really play. I had a kid in the first band in 1966 who's been doing the Dinah Shore show. I've had some good guys but when they left and the new crop came up, well they could play blues all night long, but when they had to read something we were in a lot of trouble. I prefer not to go through all that. If I could find one that was a bitch, I'd use him.

CI: Is retirement something you ever consider? You've been known to say, "I'm not finished until they close the lid."

BR: Let me answer your question with a question. Do you think it's proper for anyone who feels there's a reason to live, is in total command of his faculties, is creative and healthy, to decide to sit back in the sun for the rest of his life because he gets to a certain age? I think that's a criminal thing to do. It's like self execution. I can't possibly imagine myself retiring at any age. I love what I do. First, I'm sincerely involved with what I do. Second, the only thing that would ever make me seriously consider retirement is if one day I get up, and I can't play at the standard which I've set. I don't think I could handle somebody

saying "Your playing stinks." Again, I say, I'm very critical about my own playing. And the first night that I feel it's not happening because I can't make it, that's the night I'll quit. That would be the only plausible reason to quit. If somebody says, "Man, your hands are gone". That would hurt even from a non-knowl-
edgeable person. It would hurt and before I'd take that kind of abuse, I'd quit. But I don't see that happening in the next three or four nights. I may just stay in this business another week or so. 

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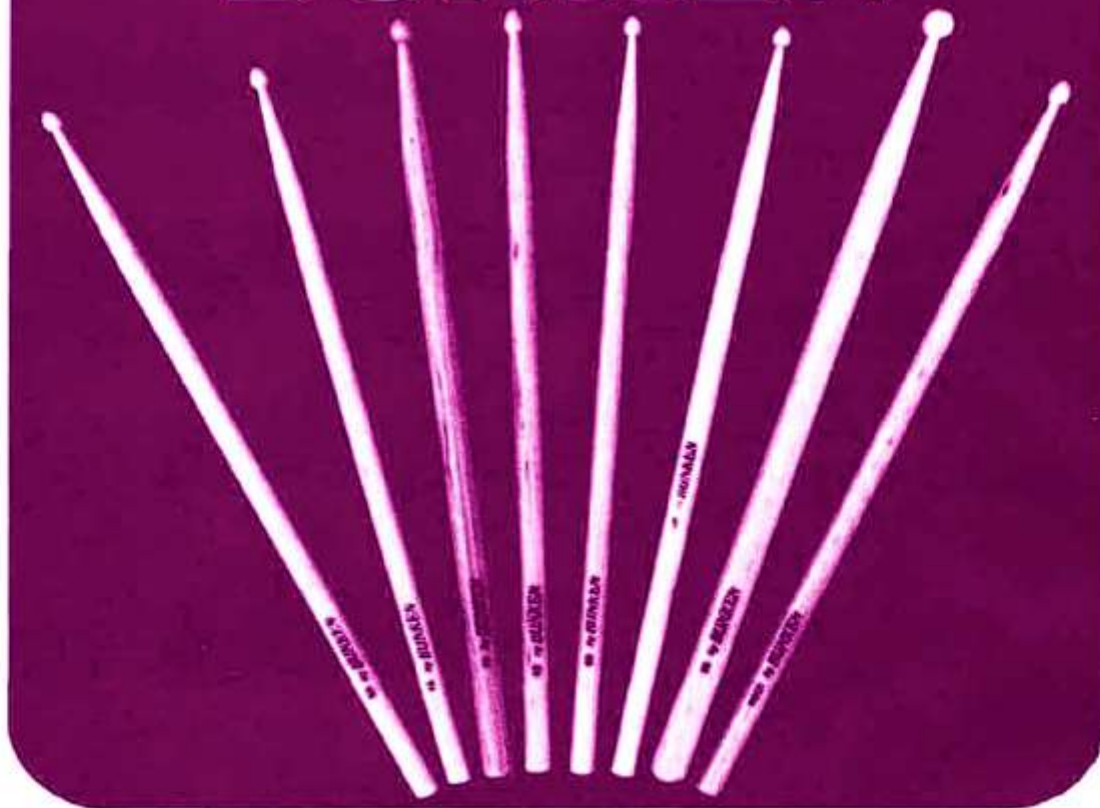
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CONCEPTS



Showing Up: The Key to Success

by Roy Burns

A young drummer asked me the following question while I was conducting a clinic.

"What is the most important thing I have to do to become a successful musician?"

I answered, "Show Up!" He smiled and said, "There must be more to it." And he was quite right. There is a lot more to it.

It also means showing up *on time*, with your instruments, with your music (if needed), with a clear head, ready to play.

The problem is, if you don't show up, or if you always show up late, no one needs you. In any business, and especially in the music business, time is money. Overtime costs on recording sessions and TV shows are expensive and getting more so each year. If you are late and as a result become responsible for overtime payments, it could well be your *last* recording session or TV show.

This goes double for a young person on the way up. If you show up late for an audition you may find the job already taken. Or, you may find the person upset because you are late and he no longer cares about hearing you. No one really wants to work with an undependable genius! No one really wants to work with an undependable person period! It adds strain and worry to an already difficult and often frustrating business.

Playing music, of any kind, entails feeling. How can you achieve a good feeling musically if everyone around you is feeling disturbed because you were late? How can you achieve a good feeling if you were in a panic worrying that you might be late? Accidents do happen, but *word* gets around quickly if

you are habitually late. To generate a good feeling, you must feel good, both to yourself and to others. Then your music will feel good as well. A good reputation, as an accomplished and responsible musician, may take several years to establish. However, you can establish a bad reputation just by blowing one big concert, TV show, club engagement or recording session.

The next requirement about showing up is to do so with a clear head. Alcohol and drugs may make you feel confident initially, but it's a false form of confidence. Alcohol and drugs wear off. True confidence doesn't. Also, true confidence or belief in yourself will never give you a hangover.

Bring all of your tools. Many top studio players carry extra snare drums, cymbals, and a variety of sticks and mallets with them on each recording session. You never know what to expect. *Be prepared for the unexpected.* Ask the leader or contractor ahead of time if anything unusual or special will be required. A little extra planning will save you some anxious moments and often help avoid a potentially embarrassing situation.

Being ready to play involves several things. First of all, you must practice so that warming up on the job is minimal. When you hit the stage at a concert the first tune must be hot. It may set the mood for the entire concert. A sloppy, disorganized or cold band will turn the audience off and it may be difficult to get them back. If you are rusty or cold because you didn't practice, the musicians around you will be quick to notice. Even if you don't make obvious mistakes the chances are that you will not play with your customary sense of sureness and

the other players will feel it. So warm up at home and when you get on stage or in the studio, be *ready to play*.

A number of years ago, Lionel Hampton called me for a recording session. We were to start recording at 9:00 am. This meant we all had to be up early. Most of us had played the night before. There were a lot of sleepy faces that morning and a lot of hot coffee was being eagerly swallowed.

Clark Terry was featured on the session along with Hank Jones, Coleman Hawkins and J. J. Johnson. A stellar cast indeed.

We played through the first tune, a medium tempo swinger. After a couple of times through the tune it was decided that we try a "take". The instant the red light was on and we were recording, Clark Terry was *hot*. He came in steaming on his solo and inspired everyone. Here he was, at 9:00 am, with very little sleep, and he was *hot*. After that first take, we all felt less tired, thanks to Clark. It was a great lesson for me; one which I have never forgotten.

Louie Bellson is another musician who is always ready to play. He is also ready to talk with any young drummer who happens to be around.

Both Clark and Louie are always encouraging to young musicians. The encouragement they gave me on the way up was a real boost at a time when it helped most. They also set a great example, year after year, of what the word *professional* really means.

The last part of being ready to play is attitude. If you are enthusiastic about playing, the people around you feel it. If you drag into the place, they will feel your drag as well.

Notice what often happens to a band when a guest artist sits in for a few tunes. If the guest is a good player and generates enthusiasm for playing, the entire group picks up. Suddenly, the band is more alive. Everyone is listening, feeling and participating in the music. The guest artist is like a spark plug and ignites the band and often the audience.

Just the opposite can happen as well. Attitude makes the difference. If two musicians play with equal ability, the one with an enthusiastic attitude will usually be the most successful because he generates a good feeling to other musicians. And when you think about it, isn't that what it's really all about?

So start by showing up, on time, with your instruments, with your music (if needed), with a clear head, ready to play. If this attitude can become a part of your approach to music and the music business you will find more and more people *showing up* to hear you.

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Rock 80: continued from page 48

BG: I'm in front of the amps, but I'm not at the front of the stage where the lead singer stands. I'm not the central figure in the band. My role isn't to be out front, it's a supportive role.

SL: You develop a sense for it. You're not jamming in your living room anymore. Everybody's everywhere. The guitar player could be three blocks away or he could be out of sight. You have to develop a sense of where everyone is on stage.

It was tricky getting the right monitor system. We built a very loud, very big system over three years of touring. It's stereo and sounds like headphones.

AM: On the new tour, my stage placement is not in the back. I'm toward the right stage, front.

What were your best or worst experiences on the road?

CB: There's nothing worse than not getting a sound check, or finding out that your monitor mix has nothing to do with what you want to hear. If you don't have a sound check, you're in bad shape.

Good Experiences? The feeling everytime we play, or a good audience. The adrenaline, the energy. I enjoy playing *live!*

BG: The worst? Having your seat fall, or busting a bass drum beater. Not getting a good PA sound is "the worst". The Best? I'd have to say that playing Carnegie Hall and coming home to play the Forum. Touring the world. Seeing the world.

SL: Pedal breaks. Once I sat down and the stool collapsed. Vocal microphones would fall off and hit me in the lap. In the pre-monitor days I hit myself in the face a lot, just from playing so hard.

If you have a good gig, that's a good experience. I always manage to get tight with drummers from support acts. Drummers seem to have a thing for each other. They can relate. They come up and jam on our encores. That's a real cool thing to do.

AM: Most bad experiences are the surprises, the ones you can't prepare for. We were playing in a small place in Houston, and the humidity and temperature were extremely high. The

light and sound equipment were designed for a much larger facility. On top of that we were playing in our yellow suits which are hot when it's normal temperature. It was so hot it was almost impossible to play. That was one of the few times I felt the negative things were overpowering the positive.

What is the meaning of your music?

CB: Our music is rooted in the sixties in attitude and concept. But the music is progressing quite a bit. I think it's valid. Music is a food chain; everyone feeds off one another.

Some people would say we sold out, but you have to progress to survive. You have to remember that there are a lot of people in Blondie throwing around ideas all the time. It's a cooperative. So you're apt to get progress.

The music that we're playing is important because it brought people around to a new way of thinking. Rock 'n' roll would have stagnated if it had stayed in heavy metal or disco. If it hadn't returned to its roots, the kids would have lost interest in it. It would have become boring. There's a whole renaissance now in music, and in younger kids learning.

BG: The meaning of our music is plain old fun. Too many people want to see more than that. They want to see a deep meaning. They forget the whole fun aspect. They aren't ready to accept something that's just plain fun.

SL: I think the cool thing about our band is we never thought about it. That's why we're totally cool. We've done well, and will always do well, because this is never premeditated. We never thought about our image. We are five guys who just like to play. Music is first, everything else is secondary. We never worried about what we were going to wear, or what we were going to look like.

AM: More than anything, it's primal. It's the caveman in 1990. Image is a product of our imagination. If you give a kid a crayon and tell him to draw some clothes, or maybe some art, that's his project. He surrounds himself in it. That's his image.

continued on page 63

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A Practical Application of Flams

by David Garibaldi

The exercises that follow will utilize two snare drum rudiments.

Ex. 1 The Flam Tap



Ex. 2 - The Flam Accent
(Flam & Two Taps)



By playing the above rudiments on two sound sources (right hand on cowbell or cymbal, left hand on snare drum) instead of one sound source (both hands on snare drum) as is traditionally done, we can achieve some interesting results. A unique approach to this is the playing of assorted rhythms using the Flam Tap or Flam Accent sticking. This works especially well when played over certain foot patterns.

To simplify this we will use one rhythm pattern for both rudiments. Once we've established these variations, we'll add the feet. Any variety of rhythms can be used once the sticking procedure is understood.

The rhythm pattern:

Ex. 3



Rhythm pattern with Flam Tap sticking.

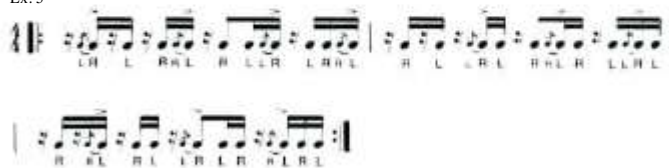
Ex. 4



Accent the flams and play the unaccented notes very softly. Once this can be done comfortably on one surface, play the right hand on either a cowbell, cymbal or bell of cymbal, and the left hand on the snare drum.

The rhythm pattern with the Flam Accent sticking:

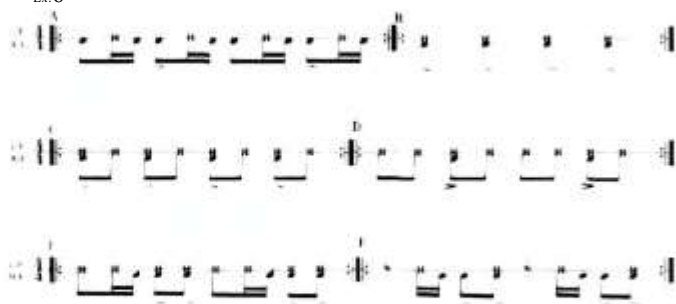
Ex. 5



Each bar of the Flam Accent variation may be played as a separate variation.

Now add the following foot patterns:

Ex. 6



Tempos can vary on these patterns once you've put them together. The patterns have a definite "samba" flavor and can be played very quickly. Paying close attention to accent shadings will really make these rhythms work. All unaccented notes are played much softer than accented notes. All accented notes are struck with equal force at whatever dynamic marking is required. As usual this just scratches the surface. Those of you with rudimental training and the ability to think things through should be able to take this much further.

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Compendium: continued from page 26

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Alex Duthart (Rudimental Symposium)—October/November 1980

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Drum Set Tuning (Shop Talk)—July 1977

Tuning Your Snare Drum (Shop Talk)—October 1978

PERFORMANCE

The In Demand Club Date Drummer (On the Job)—April 1977

On the Job (Humor)—January 1978

Organ and Drums: Making it Work, Making It Swing—April 1978

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The Art of Entertainment (The Club Scene)—April/May 1980

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continued on page 62

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Compendium: continued from page 60

MUSICAL TRANSCRIPTIONS

"Snap, Crackle" (Roy Haynes)—January 1977

"Take Five" (Joe Morello)—April 1977

"Jody's Cha Cha" (Max Roach)—October 1977

"What You Do To Me" (Tony Williams)—January 1978

"Aja" (Steve Gadd)—July 1978

"Black Nile" (Elvin Jones)—October 1978

"Sing, Sing, Sing"; "Big Noise From Winnetka"; "Disc Jockey Jump"; (Gene Krupa)—October/November 1979

"Gene's Blues" (Gene Krupa)—October/November 1979

"Seven Steps to Heaven" (Tony Williams)—December/January 1979

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There's no difference between image and music. The group, the name, and the product reflects on our position in society and the way things look from here. That's what DeVo is; it's what we choose to be.

What are the advantages and disadvantages of being successful?

CB: It's more fun on the way up than on the way down. All the fantasies I had as a kid have been fulfilled. That leaves me sort of gloomy and feeling middle aged at 25. We'll probably play *The Garden* (Madison Square Garden, New York), but I don't think it will be as much of a thrill as going on tour for the first time.

The music business is a business. All the fantasy and mystery of it erase itself little by little as the years go by. I pretend that everytime I hear my record on the radio, it's the first time I'm hearing it. If you keep that innocence, that perspective, you can enjoy all the things you got into the business to enjoy.

I used to say I was in it for the fame, not the money. Now I'd say the money.

BG: I never really planned or wanted to be a star. I just wanted to be an excellent musician. My goals are to keep getting better as a musician. Of course it's different when you get recognized on the street. But I don't feel any different. I love to play as much as I always have. This happened at a point in my life where I can enjoy it for what it is.

I love rock music and I love playing with The Knack. It's like a second childhood in a way. It gave me more freedom to play other styles and have a totally open, refreshed, state of mind.

SL: The major advantage is your confidence. It's so important for the drummer to have confidence. You've got to be good, but if you're good and confident, you've got about everything.

The travelling conditions are much better. The organization is great. The people you work with are just excellent. When I go in to make records, our engineer and I are to the point where we don't have to go through drum sounds for 3 days. It's done in an hour. We have a situation that works. We know where to start from now. I used to go nuts with details like that. Now I can just walk in and play.

AM: Certain simple things are more complicated now. Listening to music is not as emotional as it was when I was younger. It's harder to be surprised. When I look at drum catalogs they don't mean as much. Living in Los Angeles is more complicated.

For the most part, however, it's been advantageous, in terms of the recording studios, and recording songs with the best equipment that's available.

What do you recommend to other young drummers?

CB: Whatever you're into, influence-wise, follow up on it. Have a direction. Form a band and play with people. If you have a good band, don't let it break up. Keep it together. A couple of years down the road you'll be so tight that you can go out and do something.

Always think that you're going to be a star. If it happens and you're not prepared, you can really get screwed up. Always shoot for the top, and get a good lawyer.


BG: There are a lot of young drummers out there and it's such a joy to hear that I've influenced them, that they've gotten something out of what I'm doing. That means a lot to me. I had a 14 year old write to me and he asked, "Should I play just

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Shop Talk: *continued from page 45*

Hold one side of the drumhead fragment in each hand and pull it as tight as you can. Then move this fragment back and forth over the sites where you detected flaws. If the plastic does not tear under this treatment, chances are good that your drumhead won't be damaged either. If the plastic does rip at any point along the edge, then continue to work that place with the steel wool until it can pass the test. Next, lubricate the bearing edges with a piece of paraffin (as explained earlier), apply a coat of high-grade automobile polish to clean and protect the finish (I like Four Seasons, which is made by Trewax), and you are ready to assemble the drum.

Install the "Bumpers"

The Fibes "bumper" shown in the background of Photo 2 is a clever device that allows the drummer to brace his snare drum against the mounted tom tom(s), giving more positional stability to all of the drums involved without causing damage to the drum finishes as a consequence. (For further protection, Reunion Blues, 475 Valencia St., San Francisco, CA 94103, makes a sponge-filled, leather-covered "impact pad" that can

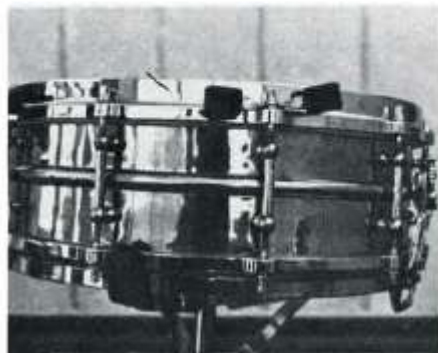


Photo 3.

A much-modified antique brass snare drum. *Note some of the characteristic features of such drums: tubular lugs, not springloaded; embossed Ludwig emblem (right foreground); antique snare-release lever (right background). Modifications include: a Gretsch top rim; "Fibes" bumpers on two "front" lugs; socket-head screws, teflon nuts, etc., used at every point on the snare apparatus; rubber grommet employed on the snare-tension shaft to prevent loosening of snares while playing.*

be placed as a buffer between any two drums.)

The ten-lug antique Ludwig snare drum pictured in Photo 3 demonstrates how a pair of Fibes "bumpers" are

mounted on two of a drum's "front" lugs. This drum has been reconditioned exactly as outlined in the previous paragraphs and, with its Allen screws, Gretsch rims, Fibes "bumpers," etc., is now something of a composite (or, one might say with less charity, a hybrid). Some characteristic features of antique snare drums might also be noted at this juncture: The lugs are tubular and not spring-loaded. On metal drums, the company *emblem* is embossed into the shell itself rather than attached at the air-vent with a grommet. The *vent* (not shown) is simply a hole punched in the shell, without so much as a grommet by way of decoration. A *tone-control* was not built into such drums at the factory, even in the top-of-the-line conventional models. And that brings me to the next item of business:

Removing the Tone Control

As we have just seen, as recently as 40 or 50 years ago, even the most expensive snare drums did not include a tone control, or any kind of internal muffler, as stock equipment. If this suggests that a tone control may not be an absolute necessity in a drum—or even the more heretical notion that the tone control might be nothing but a piece of inefficient cosmetic gimmickry—let me be the first to congratulate you for the quality of your analytic abilities. (Can it be mere happenstance, that more elaborate company emblems began to appear on drums at about the same time that internal tone controls were introduced)? In point of fact, I know very few drummers who actually use the tone controls on their drums. Either they play the drums "wide open," or if they do wish to mute their sound, they employ the *external* tone control manufactured by Rogers, or adhesive moleskin, or a combination of cloth and tape placed on the *outside* of the head, for that purpose. (The Rogers external tone control, which is designed to be clamped onto the rim of a drum, is a splendid invention—in principle. In reality, however, its clamp is too small to fit over the deeper die-cast rims, such as the Gretsch.)

Why such vehemence against the hapless tone control? A fair question, and one that I am fully prepared to answer. In the first place, the conventional interior tone control, if applied to the drum head with more than negligible pressure, does not merely *mute* the head. In actuality, it *deforms* the head by pushing it out of a flat plane, thus giving rise to unnatural overtones. From an acoustical standpoint, it is much superior to damp a drumhead by attaching something to its surface. This reduces or eliminates some of the natural frequencies of the head

continued on page 76

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GJD: continued from page 23

rhythmic sounds—tinkled cymbals, crashes, ticks of sticks on wood, sudden splashes as he flicks off his hi-hat, blurred open rolls, series of off-beat accents that create the illusion of a different tempo and become so intense that the tension from the building sound feels as if it will break your head before he lets the stretched time snap back into position."

Williams later went on to form "Lifetime" with John McGlaughlin and Larry Young, successfully bridging the gap between rock and jazz. Tony Williams brought to jazz drumming a completely innovative concept and a dynamic solo style which was clean and precise, yet always warm, sensitive and overflowing with emotion. The following is a brief example of the style of Tony Williams:



As the 60's drew to a close, the influences of progressive rock began to seep into jazz and the term "fusion" (a merging of the diverse elements of jazz and rock) was born.

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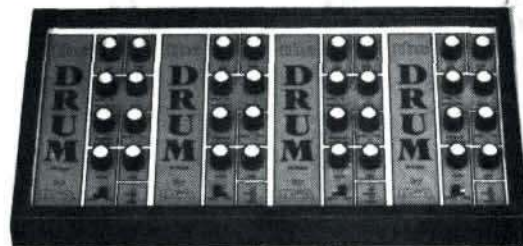
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Rock 80: continued from page 63

Knack kind of drumming, or should I try other things?" I called him up and told him to try everything. Play everything you can. Experience the best of every kind of music.

Try and relate to what your style is. What your way of thinking is. If you hear a lick and you want to be able to do that, great, do it. But at the same time, interpret it your own way. Develop your own personality, and have fun!

SL: Play consistently. Be able to hit the drum in the same place every time. Play on beat. Drums are one of the hardest instruments to play well. To be consistent requires incredible power of concentration. You really have to know what you're doing.

Stay relaxed. If you're not getting a track after the fourth or fifth time go out and run around the block or get something to drink. Don't sit there and beat yourself in the face with it because you will go nuts. Great musicians will sit in a room and get so tense, they can't play. They get so strung out they're not grooving. If you're a good player, you should play. You should never think about it.

AM: Don't attempt to project an attitude. I try not to be sick or hungry, or wear anything I can't play in. Learning to play faster is a major experience. There's a certain point in a live concert where you want to be able to physically effect people. Sometimes I look down at my drums and I think, in ten years it could be that nobody will be interested. Music is a service oriented profession. It's based on what society will give you a buck for. If nobody wants the music that you're playing, then you're going to have to find another way to do it outside of music. The next thing you know you could be putting on horse-shoes.

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GJD: continued from page 65

became quite popular. The band was called "Blood, Sweat and Tears" with drummer Bobby Colomby, a fine player and one of the first to fuse the rhythmic elements of jazz and rock.

A young Danny Seraphine is also most adept at pulling the two styles together in his drumming with the very popular "Chicago".

The original "Weather Report" featured the dexterity and solidity of drummer Alphonse Mouzon. Mouzon would continue to bridge the gap in his work with the "Eleventh House" led by guitarist Larry Coryell. A relentless and committed player, Mouzon was one of the more inspired drummers of the movement.

"Fusion drumming" gained still more impetus with Lenny White. Greatly influenced by Tony Williams and Elvin Jones, the 20 year old White would gain recognition for his playing on Miles Davis' *Bitches Brew*. An original member of Chick Corea's "Return to Forever". White's playing crystallized the meaning of the term "high energy drumming".

In the spring of 1971, a group known only as "The Mahavishnu Orchestra", under the leadership of guitarist John McLaughlin, would appear on the music scene. The group disbanded in '73, but during its two year existence the dynamic drumming of Billy Cobham would influence thousands of drummers.

Born in Panama in 1944, Cobham was playing at local parties by the age of 8. He played with the Military Ocean Terminal Base Band stationed in Brooklyn following high school, and while still in the army, worked with pianist Billy Taylor at the Hickory House. After his discharge in 1968, he joined the Horace Silver quintet and later became active in TV, recording studio and jingle work. Cobham was also a member of "Dreams", a short-lived jazz-rock fusion band in 1969, and in 1970 made several important recordings with Miles Davis. Billy

continued on page 74

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DRIVING UTOPIA



photo by Dan O'Conner

by Karen Larcombe

If prizes were awarded for the most unique looking drum set, John Willie Wilcox would easily cop top honors. Formerly with Hall and Oates and Bette Midler, Wilcox is now the drummer with Todd Rundgren's Utopia, and his motorcycle drum set up has added visual as well as musical excitement to the band's performances.

As Wilcox explains, "Utopia collectively thought up the idea. I started working with an artist/designer who began drawing sketches of what we wanted it to look like. We were originally going to have me with my feet up, instead of a regular sitting position, but I couldn't play like that."

The set up was finally completed by using a frame that was purchased at a motorcycle shop. By a series of experiments, the angles for the seat and drum positions were formulated. The set consists of *Syncussion* synthesized drums, 6" to 7" in diameter. The cymbals are all Zildjian. The snare and bass drums are particularly unique.

"The bass pedal looks like a big gas pedal. The beater is in the very front and there's a Remo practice pad. Inside the pad is a Paia synthesizer, a sensor pick-up. The beater hits the pick up and we get the synthesized bass drum sound. The beater is mounted in that frame; it has a chain action sprocket and the chain is pulled by a cable. My foot is actually about two feet from the beater.

"With the snare, we had to put an acoustic microphone under it. The snare is a *Syncussion* but we also have a snare set up on there. So it is acoustic as well as synthesized. It was done for back up reasons. If the synthesizer went out, we'd still have an acoustic sound to fall back on as a secondary system. Plus, for the click sound, we mike it from underneath."

Wilcox explained that when the band tours with an opening act, he will use the synthesized set for the entire show. At other times, he will use an acoustic set up for the first half and the synthesized set for the second half.

"The acoustic set obviously has a different sound. There are some things that you can do with an acoustic set that you can't with a synthesized set. Like maintaining control over dynamics. The synthesized drums don't have that much sensitivity. If you hit them softly, they do sound a little softer, but there really isn't the variance of dynamics that exists with the acoustic set," Wilcox said.

Though more traditional players might scoff at the synthesized vehicle kit as an example of flash and gimmickry, Wilcox refutes this view.

"Our sound mixer maintains that these drums sound better than regular drums. He loves to work with them. He finds them a lot easier because it is something that goes directly to the board. It's all electronic and it's easier for him to control the sound. Where as with acoustic drums, they have so many overtone frequencies that are coming out. The miking techniques are so much more difficult to control in a live situation."

Wilcox says that while he is perfectly comfortable playing his new kit, it took a certain amount of adjustment.

"With a regular set, the distance between everything is a lot greater. And there's a big difference with your diameters. You have to be more accurate with synthesized drums because you have a much smaller area in which to work. You also have to adjust your timing to that, so that when you do a roll it's much quicker but if you need to take more time, you have to gauge all that. There's a big difference with timing and distance. Another big difference is hearing the drums. When you play live, with acoustic drums, no matter how loud the band is playing, you can always hear and get a feel from your drum kit. With the synthesized drums, when the drums are off, they just sound like practice pads, with the exception of the snare because of the snare mount. When you have your monitor system set up, you're getting the sound of all of these drums, not on the top of the drums, but behind or from the side of you and it's a lot different. And that's the biggest adjustment. Trying to get a feeling from the drums."

When asked whether he will discard the set eventually or use it permanently, Wilcox said: "I think I will keep it and develop it further. Right now the *Syncussions* that we are using are commercially available. They are really not that sophisticated a system. I don't think they were ever intended to be used for what we are doing anyway. But I think we can get further developed synthesizers and I'll probably be able to get better sounds and sensitivity."

Exec: continued from page 29

Accessories have been selling better than ever before as drummers are adding to and updating their existing sets. Wood and natural finished drums have become very popular with oversize shell lengths increasing in demand.

Another not so popular evolution has occurred in the drum industry like all other industry in the past five years; prices have steadily risen which is a problem for the industry and a major problem for the working drummer.

Where do I see the industry going in the future?

Being involved in the industry as a manufacturer for only 7 years, I don't have a very broad basis from which to draw any definitive conclusions. The Drum Workshop, Inc. is so small by comparison I feel we are on the outside of the industry looking in.

The problem of rising prices of the standard drums will probably be combated with all major companies introducing economy models using plastics wherever possible in order to reduce costs. In fact, this is already taking place.

The hardware battle has I think reached its peak, the wood drum shell itself has become the selling feature. I think oversize in shell lengths will become standard and new finishes will be introduced.

Predicting the future of any industry is I'm sure a difficult task. The drum industry is unique in that the consumer who keeps the industry alive is unique. The drummers' needs should be what determines how the industry grows in the future. The challenge of meeting those needs and stimulating new ideas by making new products is what the drum industry is about.

I think the most significant change in the future is that there will be more small independent manufacturers to emerge to increase the size of the industry.

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IN MEMORIAM



John Bonham

by Scott K. Fish

Modern Drummer telephoned Swan Song records on September 25, 1980 to schedule an interview with Led Zeppelin drummer John Bonham. Minutes earlier, the record company had received a notice that Bonham had "died accidentally in England." No further details were available. Rock music had lost one of its premier drummers.

Bonham was the original drummer with Zeppelin. In 1968, Jimmy Page found himself the last remaining member of the legendary band The Yardbirds. With contractual obligations still pending, Page decided to put together a "new" Yardbirds to fulfill the engagements. He called on a studio bassist named John Paul Jones. Robert Plant was hired as the singer, and it was Plant who recommended Bonham as the drummer, when Page was unable to hire his first choice, B. J. Wilson who later played with Procol Harum.

Bonham was a wise choice. Led Zeppelin was a winning combination that broke box office records and album sales in both Europe and the United States.

"Bonzo," (as Bonham was nicknamed) was both a powerful and creative player. As one drummer put it, "He has such strength, and yet he's not crazy. He exhibits a lot of taste. He knows when to be busy, when it is exciting; and, when *not* to be, when it is really exciting to hear one big drum hit every four bars for example. Bonham has the strength and the chops to play busy and the brains to know when not to."

It would be impossible to single out the "best" of Bonham on record. "The drums are *always* there," one fan said. His most famous solo might be "Moby Dick," and yet he played so well on all of the albums. Listen to "Dazed and Confused," "Rock And Roll," "Misty Mountain Hop" or "Achille's Last Stand."

John Bonham is survived by his wife, a son and a daughter. It is certainly too early to predict whether or not Led Zeppelin will continue on without him, but this much is certain: John Bonham will be missed.

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What about MD's exclusive feature interviews with drummers Tony Williams, Lenny White, Bill Bruford, Elvin Jones, Phil Collins, Jack DeJohnette, Alan White, Danny Seraphine, Max Roach, Peter Erskine, Ed Shaughnessy, Billy Cobham, Buddy Rich and Steve Gadd,

to name a few. Not to mention the most up to date information available on new books, records, live action and drumming equipment.

That's just a sampling of some of the topics and artists we've covered in *Modern Drummer Magazine*. If you missed any of it, we've got a great deal more lined up, so why risk missing another single issue? If you're serious about your drumming, just fill in the attached card and join up with thousands of drummers worldwide who read us. A world of drumming awaits you. **SUBSCRIBE TODAY!**

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Cobham was the epitome of energy in motion. His machine-gun fire attack combined with the powerhouse strength of a rudimentary contest drummer was visually and audibly exciting. His playing flowed to a great degree as a result of an extraordinary ability to lead patterns off the right or left side at will. Cobham was also a key figure in the popularization of the expanded drum set enabling him to attain a wider spectrum of percussive voices. Winner of numerous jazz polls between 1973-75, Cobham was one of the most imitated players of the decade and continues to be an important influence on young drummers.



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"One of the most musical approaches is to say, 'I don't really hear any drums on it, it's pretty the way it is.' Not playing sometimes could mean you came up with a really good part. A very wise musical decision.

"There are a lot of good players out there, but there's a difference between someone who's a good player, and a guy who's a good player and a good musician.

"You have to allow yourself to be influenced by everyone you play with. If you don't put yourself in that frame of mind, you could end up on the bandstand with that person but actually not play with them."

When questioned on the overwhelming influence he has had on thousands of drummers, Gadd remarked: "I don't play to be an influence on anyone. I feel a responsibility to the music I play. Let's say being responsible to the music is the first step in accepting responsibility for people coming up."

Start with R.H. and alternate throughout.



We began Part 1 of this series some four issues ago. We have made our way from the early New Orleans style of Zutty Singleton and Baby Dodds through the swing era and the evolution of bop and on to the present progressive drumming of Tony Williams, Billy Cobham and Steve Gadd. We've looked at over 60 of the great drummers responsible for the evolution of the instrument over some 80 odd years. We have told their stories, shown their photographs and presented their music, following the bloodline that runs from Baby Dodds to Steve Gadd. More importantly, we have paid homage to an art form which is rich in tradition and heritage and we're hopeful you've enjoyed the journey. It is a heritage we can all be proud of, for it belongs to all of us.

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without generating unpleasant-sounding new ones in the process. Second, even as a convenience, tone controls almost invariably leave much to be desired. Most of the tone controls with which I am familiar rattle audibly if the head is struck with force while the control is not engaged—and as a rule, the control is *not* engaged. This means that one must put up with an unwanted and irritating extraneous noise, say, ninety percent of the time for the dubious privilege of being able to employ a tone control for the remaining ten percent. Nor am I convinced by the contention of some drummers that the mere presence of a tone control, even disengaged, works to take the edge off of a drum whose response is a shade too lively. With most drums, the same effect can be achieved by the judicious placement of adhesive moleskin on the interior wall of the shell, a technique to be discussed at greater length in the section on wooden snare drums that follows.

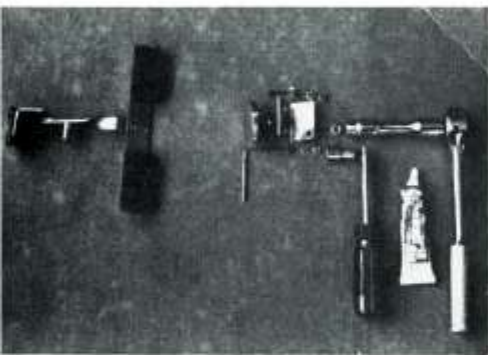


Photo 4.

The proverbial "before" and "after": On the left, an intact Gretsch internal tone control. On the right, the same tone control following custom surgery. Only three components of the original tone control have been retained: (1) the mounting bracket; (2) the large knurled knob and shaft, the length of the latter reduced to about 1 1/4"; (3) the large chromed washer that sits astride the shaft between the knob and mounting bracket on the right side of the photo. Also pictured are: (a) mounting hardware, consisting of 4-40 socket-head screws and nuts, internal (star) and external washers; (b) 10-32 teflon nut and star washer that fasten the knob-and-shaft piece to the shell; (c) an Allen wrench and sockets and drivers of the appropriate size; (d) the ubiquitous Threadlock.

I suppose that hard-core proponents of internal tone controls will not be swayed by anything I might write. But if you share my dissatisfaction with these de-

continued on page 80

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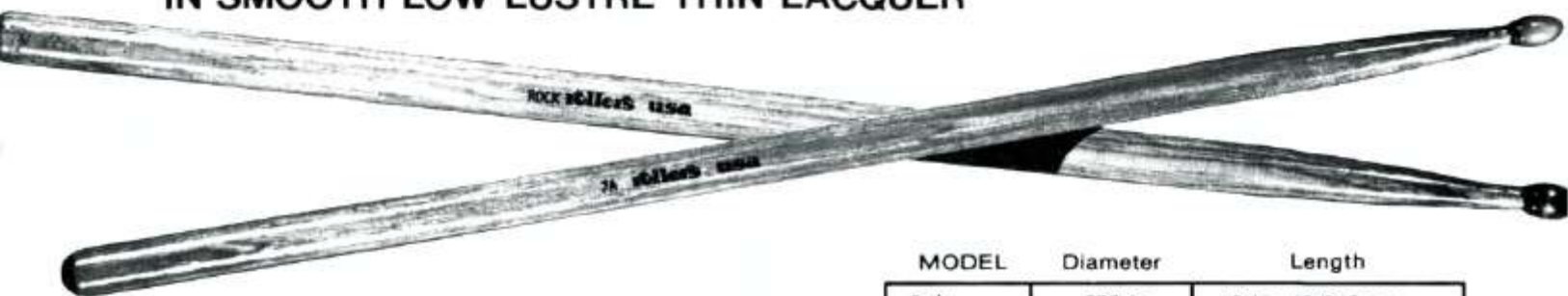
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Tips for the Singing Drummer

by Rick Van Horn

It's an economic fact of club work that small groups are more profitable than large ones, both for the members and the management. The club can pay less to the band, and the members split it fewer ways. I think it would be fair to say that the average club group would comprise four people, perhaps five at the most.

But it's a musical fact that the bigger a group's sound, the more popular they are likely to be, and thus the more profitable for the room.

To me, the best answer is "doubling," which of course means playing more than one instrument, or doing more than one thing for the group. And for a drummer, who rarely has the opportunity to perform on another instrument even if he plays one, it translates to singing as well as drumming.

Vocals are always a selling point for club bands, and groups in which each member sings enjoy an advantage over groups with less vocal capability. What does this mean to the club drummer economically? It means a singing drummer is more likely to get a job over a non-singing drummer, even if the nonsinger is a better player. The additional vocal skill is a definite asset.

Many drummers don't have any difficulty singing and playing. Some have the ability to sing well, but find difficulty concentrating on the vocal and the drum part at the same time. Others maintain that singing interferes completely with their concentration and they just can't do both.

The whole key to singing and playing comfortably is a sort of split/focus concentration that I call "mental independence." This means being able to concentrate on one thing while doing something else almost automatically.

I sing both lead and background vocals

with my group, and I find that with an established tune, I'll play the drum part almost on reflexes, and my entire focus will be on the vocal. After several performances, the vocal also becomes automatic, and I can switch my focus back to the drums. This may sound like *lack* of concentration, but it's not. What it amounts to is *ease* of concentration based on rehearsal and repetition.

Of course, when learning a new tune, more effort is required to remember both the drum part and the vocal. This is where the practice comes in. You have to practice that split/focus technique so that you can employ it as a tool toward learning new material. It's easy to develop, because most people do it all the time, like fixing dinner while watching the six o'clock news, or eating a hamburger while driving. You just need to develop your memory so that a song comes as naturally to your mouth as it does to your hands and feet. Think of it as another facet of independence training.

Sing while you're working, sing in the shower, sing along with the car radio. Program your mind to reproduce a vocal automatically, without 100% of your attention. Then, practice your drumming while singing. Again, work with the radio or records. Learn to play a song as automatically as you just learned to sing it. Thus you gain the mental independence to focus your concentration only where you *want* to, not where you're *forced* to.

Let me make one thing clear: by "automatically" I don't mean mechanically, lifelessly or without expression. I mean comfortably, easily, and without conscious mental *effort*.

Now we're ready to consider another point: concern for showmanship. We've talked before about your potential as a

showman. Once you're comfortable singing and playing, you can turn your attention to what you look like while you're doing it. Remember, you want to express something in a song—but it shouldn't be pain. A lot of drummers who sing seem to close their eyes and go into some sort of trance. Others seem to be working so hard at singing that they look like they're about to burst any second. Neither of these conditions is pleasant to watch. By all means, emote (as is appropriate for the song), but be aware of what you're projecting visually as well as vocally. Practice singing in front of a mirror, either along with a record, or better yet while practicing your drumming. Pay close attention to your facial expressions. Then, as a test, get someone to photograph or film you on the job or at rehearsal. This can be very revealing, and often surprising.

You'll also find that mental independence will make you more aware of things on stage. The parts the other musicians are playing, for instance. This enhances ensemble playing, and makes your group a tighter musical unit. It also means being on top of the situation in case of emergencies, like a broken guitar string or a voice problem, which might necessitate a quick arrangement change.

So, by developing your mental independence you make yourself:

1. A *singing drummer*: more marketable and more profitable.
2. A *more comfortable performer*: less effort accomplishes more for you.
3. A *more valuable member of your group*: more flexible and more aware.

In my next article I'll focus on some suggestions to make the application of your singing skills easier and more comfortable on stage.



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Shop Talk: *continued from page 76*

vices, then you may be interested in a procedure that I have developed for dealing with them. This approach can be employed with any drum, be it of wood, metal or acrylic, *except* an antique, for the very good reason that a drum of that vintage was designed in a day and age when acoustic considerations took priority over those of merchandising, and the inclusion of a tone control as an integral feature of a drum was not perceived as *de rigeur*.

The easiest way to rid a drum of a tone control is simply by removing it; but this leaves the shell with at least three unsightly holes—one large one where the shaft used to reside and two smaller ones that received the mounting bolts. It is possible to plug these holes with bolts or, in the case of a wooden drum, with dowels; although somewhat of an improvement over a naked cavity, this solution still detracts from the appearance of the drum. Accordingly, I have evolved a method for retaining the outer part of the tone control in place even though the inner part has been removed.

The left-hand, or "before," side of Photo 4 shows a Gretsch tone control. A large knurled knob (extreme left) is fixed on one end of a threaded shaft. After passing through a chromed washer and a

continued on page 90

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Weightlifting: *continued from page 32*

from side to side at the midsection. Make sure weights are secured tightly on bar beforehand. Three sets of fifteen.

8) Still-legged back exercise. With free bar resting on floor, stand over bar with feet shoulder width apart. While maintaining a straight back, bend from the waist to grasp bar, raising it as you straighten into an upright stance. Lower and repeat. Three sets of eight.

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continued on page 88

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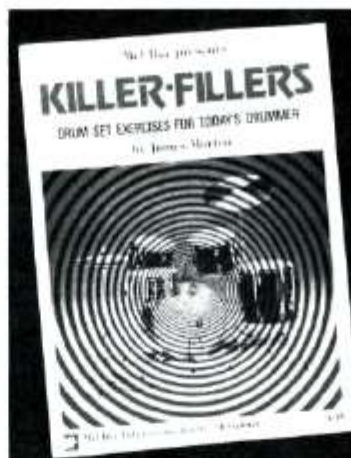
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The Portable, Weightless, Silent, Always Available Practice Drum Set

by Tom Princen

Weightless? Silent? Always available? What is it, air? As a matter of fact, yes. But also included are such sundry items as carpet, hardwood, floorboards, steering wheels, and dashboards. Thighs and knees come in handy, too. The design for this set goes back to my heavy-practice, no-time-for-anything days.

I always had reservations about taking vacations. That is, trips away from my set that would interrupt my daily practice sessions. However, I rather unexpectedly found that after a vacation, I actually played better. I thought it was just the effects of a needed break from regular practicing. I now believe there's another reason.

Over the past few years I've been making steady progress with my daily practice routine. As I achieve a degree of mastery over a particular skill, I move on to the next skill. The sequence of skills has more-or-less just fallen into place. For example, once you master a back beat with the right hand, various funk and disco beats follow easily.

The key in this skill-by-skill approach is identifying precisely what skill is needed. If I'm having trouble with up-tempo shuffles then I must ask myself, is it the right hand or right foot that is holding me back. Or, maybe more precisely, is it dropping a note (say, "2" and "4") with the ride rhythm that throws me? Once I know this, I can focus in on the problem and master the particular skill.

This approach works fine until one runs into a mental or physical block. At one time, the problem was freeing the right hand from the bass drum pattern on funk beats. I just could not play those straight eighths on the hi-hat and put the bass drum in between on various syncopated sixteenths. Another problem was simply playing a rapid, steady bass drum without locking up or going mushy.

What I needed to overcome these blocks was drill. Going over it *ad nauseum* until it felt natural. Finding the time for such drill was the problem. This is when I discovered the all-purpose practice drum set.

I guess it was partly out of guilt over interrupting my practicing for two weeks that I took my drumming with me on a bus

trip to Colorado. No not my set, not even a practice pad. Just a pair of sticks and a sheet of triplet exercises out of Ted Reed's *Progressive Steps to Syncopation For The Modern Drummer*. I was determined to make those syncopated accents feel comfortable. And believe me, after 80 hours on a Greyhound bus—they were!

The hard part about practicing on a bus is not in finding room to stretch out, or finding surfaces to strike (this is where tough knees and thighs come in, preferably your own), or finding a place to put your music (some buses and all airplanes have pouches or fold-down trays on the backs of seats that serve admirably as music stands).

No, the hard part is learning to ignore the furtive glances of fellow passengers. Actually, it's not all that bad. As a matter of fact, I've found most people pay little attention after their first attempt to figure what this guy is up to. With so many kooks on buses, perhaps people just write us off as just another off-beat sort. Of course what little noise there is, is drowned out by the bus itself.

Since the first time my woodshedding went Greyhound, I've extended the range and usefulness of my "practice set." Not only have I included footwork, but in some cases I have dropped sticks and music altogether.

Considerable two, three, and four limb independence can be acquired just tapping fingers and feet. And if you want to be discreet, just put your hands in your pockets and move only your toes. On one plane flight, with a couple hours in the airport and a few more in the air, I pretty well mastered paradiddles where the R was right hand and foot together, and then R was both hands together against right foot. Again, here was a skill that has paid off time and again, in further developing various beats and fills.

As a passenger in a U-haul truck I worked on funk beats. Twenty hours on the road and I had a half dozen worked up very comfortably.

Have you tried triplets where each hand and one foot takes a turn (i.e., RLF LRF, OR RFR LFL), or where the feet simply play the triplets (i.e., RLR LRL, where L is hi-hat, R is bass

drum)? Why waste valuable set hours? With a little thought, I'm convinced one can get equal results anywhere, anytime-with no drums!

Speed and endurance can be built on this "set," too. I think most drummers would agree that nothing builds chops like playing on surfaces softer than a drumhead. I always carry a stick in the car. One hand is perfectly adequate for driving on the open highway or freeway. The other can blaze away with a drumstick on the adjacent seat or spare knee. A not too insignificant by-product is the alertness generated by steady tapping. It can be very useful on returning from those late gigs.

One last comment on this no-drum drumming. I often surprise myself when I discover how easy it is to transfer the skill developed without drums to the real thing. Even physically taxing bass drum patterns transfer readily to the pedal.

So what's better than a no-drum practice set? How about no-drumming drumming? A basketball coach once told me that if I wanted to dribble and shoot with my left hand, I had better use my left hand—and not just on the court.

It's the same with drumming. Coordination is the essence of technique. Who does not have at least one weak hand or foot; a limb which just will not fall into the groove, or step out and take charge when necessary?

At one time my left hand could lay down a back beat, but little more. Now that I've forced myself to use my left hand for eating, washing dishes, brushing teeth, hammering, and so forth, I find greater parity between hands. Playing my ride with the left hand is also coming along now thanks to the added assertiveness of what was once a very weak limb.

So there you are. You can build valuable skills and technique anywhere, anytime, and with little or no hardware. *So no more excuses for not practicing!*

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ing injured athletes, many injured as a consequence of inadequate and/or improper stretching. "Adequate stretching of the muscles is extremely important," says Crowl. "If I had to put one at the top, my feeling is flexibility before strength." Like anything else, there is a right and a wrong way to stretch. "We say you should never do ballistic stretching. Ballistic stretching is a bouncing, quick bending motion, and when this is done the muscles have a tendency to tighten up. We encourage static stretching, which is an easy, constant stretch."

How does a drummer know at what point to stop stretching a muscle? According to Crowl, "Go to the point where it's tight, where it starts to hurt; then go a little bit further, and release." Do this several times for each position, remembering to go through the stretches slowly.


Though Crowl has not studied the motions of drummers intently, from casual observation he noted two points of particular importance. "For drummers the wrists must remain very flexible of course. Certainly good exercises for the wrists would be extension curls and reflection curls. You'd want freedom, lots of motion. Also exercising the pronation (downward, backward motion) and supination (upward motion) of the elbow would be important since I would guess that drummers could probably develop something similar to tennis elbow. Tennis elbow is usually a result of the extensor muscle which comes across the top of the forearm being strained. Carpenters get tennis elbow from hammering. It seems to me like drumming is a similar type of action."

Cardiovascular exercises. Brisk walking, jogging, bicycling, swimming or racquet ball are all very good builders of endurance, and sitting three to four hours on a drum stool requires lasting endurance. We all know what it's like to play that fourth set at 1:30 in the morning. Whereas most different types of exercises complement each other, weightlifting does

little for the cardiovascular system. "Research has proven that lifters by and large are in really, really poor cardiovascular shape," says Orey. "Lifting involves these little short bursts of energy but they're not sustained over a long enough period of time to develop the cardiovascular system." An ideal workout schedule would read like this: Lift weights Monday, Wednesday, Friday; jog or swim Tuesday, Thursday; perform stretching exercises all five days. This schedule allows the different musculature groups ample resting periods in between workouts.

Besides being seen as a method to improve drumming skills, weightlifting can be viewed as a preventative measure against injury. "I can see one injury to drummers in particular, and that's an overuse syndrome," says Crowl. "If a drummer performs three to four hours without his arms and muscles being conditioned to do that, he's developed an overuse syndrome which we see a lot in joggers and runners. They just really over-extend what they're capable of doing, and then you get sore muscles, tight muscles, strains, tendonitis; a lot of things associated with overuse."

In the end, the decision to go into the garage or down to the gym every other day and lift weights won't be determined by your sore muscles, advice from friends or your busy schedule. Your ambitions will decide. Relates Crowl: "Ask yourself why you want to work out. Is it a vain thing, where you're working out to look better, or do you want to work out because you want to be the best drummer that you can be? You know that to be at your best you need the endurance; your desire to be that type of individual would be the incentive, rather than someone who says, 'Yea, I want to be a drummer, but I don't want to go through all that work that it takes to be the top one.' It just depends on where you place your values." And how soon you want to be free to concentrate on the music you create, instead of the tools with which you create it.



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Shop Talk: continued from page 80


mounting bracket, this shaft screws into a cylindrical, nut-like receptor that is riveted to a long arm; the end of the arm nearest the shell is riveted to the mounting bracket; at the other end is a transverse bar with two felt pads. Turning the knob in a clockwise direction causes the transverse arm and felt pads to move towards the drum head, and conversely. The trick is to hold onto the knurled knob, the chromed washer that accompanies it and the mounting bracket, while getting rid of everything else. Although the method for accomplishing this was conceived with Gretsch tone controls in mind, it can readily be adapted for other models.

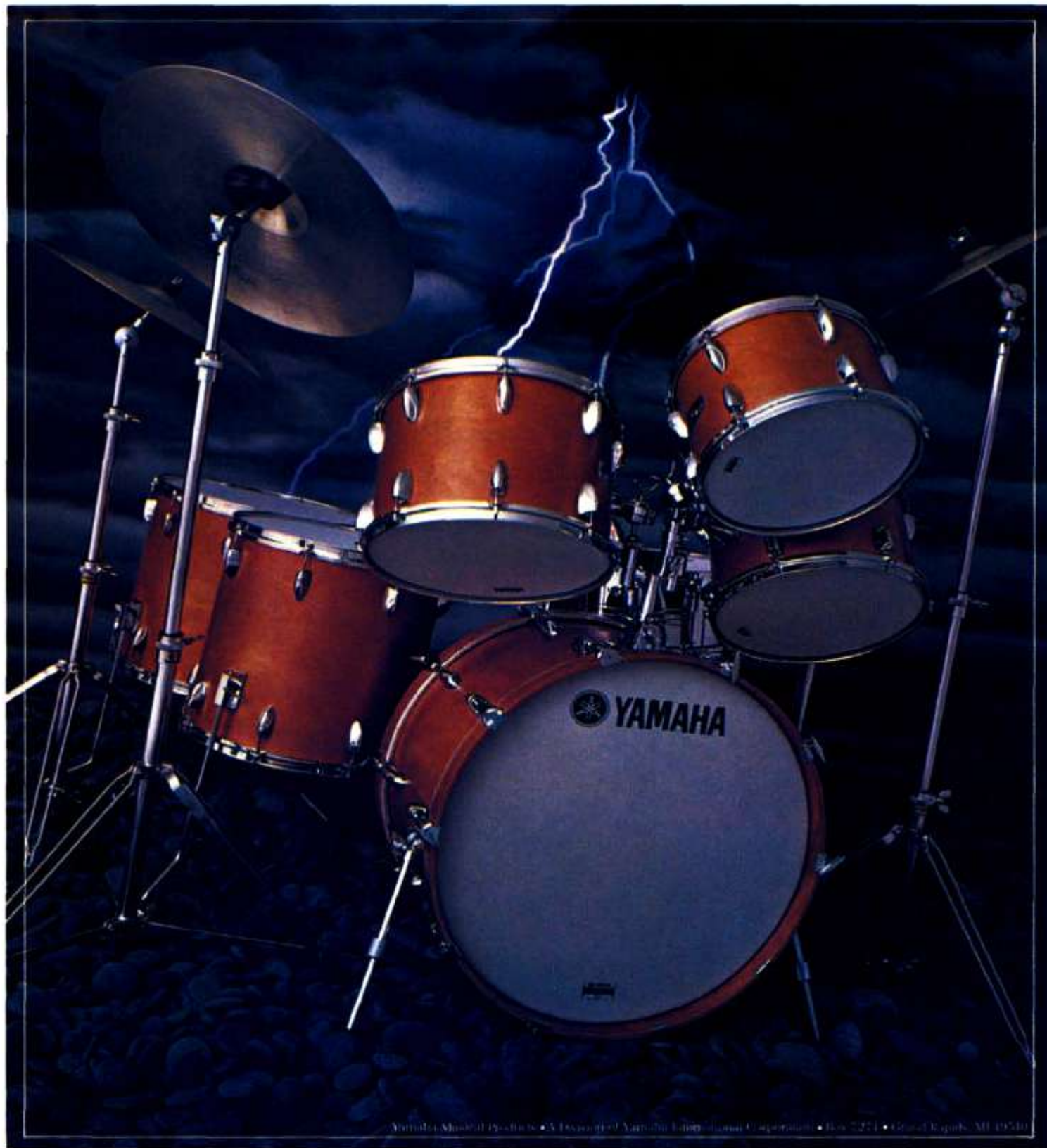
In the beginning comes a visit to the well-disposed machinist whose services you have previously secured. Ask him to: (1) detach the tone control arm from the mounting bracket by removing the rivet that joins them; and (2) cut down the shaft attached to the knurled knob to a length of 1" or 1 1/4" and rethread the new tip of this shaft. Next, head for the hardware store or hobby shop, where you will want to procure: (a) a set of teflon nuts, star washers, Allen screws, and an Allen wrench to substitute for the nuts and bolts that came with the mounting bracket (size 4-40 for a Gretsch drum); (b) teflon nuts and star washers that will fit the threaded shaft (Gretsch = 10-32); (c) an adhesive, such as *Threadlock*, to hold everything firmly in place when you reconstitute the remains of your former tone control. All of these items, as well as the appropriate sockets and drivers, are pictured in close conjunction with a modified knob, shaft and bracket from a Gretsch tone control on the right-hand ("after") side of Photo 4.

The final steps are completely straightforward:

(1) Replace the mounting bracket in the same position as before. The Allen screws go from the outside of the shell to the interior, where they insert into the star washers and teflon nuts; apply adhesive when the nuts and washers are only a short distance from the surface of the bracket.

(2) Put the threaded shaft through the hole in the shell and the center hole of the mounting bracket, making sure that the large chromed washer sits between the knurled knob and the exterior shell wall; place a star washer and teflon nut over the shaft, coat the shaft with adhesive and tighten.

Voila! A drum that appears to be just as the factory created it, but without the recurrent nuisance of a rattling tone control to destroy your peace of mind and drive you to distraction during those moments of high musical drama. I hope you didn't forget to thank your machinist. 



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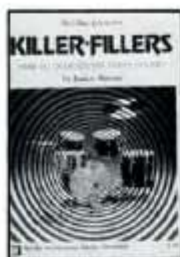


Reviewer: (SF) Scott Fish

(BS) Bob Saydlowski, Jr.

(TBW) T. Bruce Wittet

(RM) Rich Mattingly



KILLER—FILLERS

by James Morton

Publ: Mel Bay Publications

Pacific, MO 63069

Price: Book \$3.95

Cassette \$6.95

A relative newcomer to drum book publishing, Mel Bay seems to be entering the field with the same standards of quality that for many years, have made his guitar books so well received by teachers and students. The *Stage Band Drummer's Guide* by John Pickering won much praise for its comprehensive coverage of a subject which previously had not been sufficiently dealt with in any one book. Similarly, the *Drummer's Cookbook*, also by Pickering, presented a very up-to-date collection of contemporary rock beats. Succeeding books in the series have maintained the same high level of excellence. *Killer Filler* is the latest entry in the catalog, and while perhaps not as innovative as some of its predecessors, is nonetheless a worthy member of the Mel Bay family.

Morton follows the, now standard, procedure of taking a single rhythmic figure and showing a variety of ways in which this rhythm can be distributed around the drum set. Although this is a rather mechanical approach, sufficient rhythmic variety keeps the book moving along reasonably well. *Killer-Fillers* begins with straight 16th notes, and moves from there to 16th note triplets, single and double stroke 32nd notes, and paradiddles. The last several pages contain more varied rhythms, some of which are based on flam rudiments, and others which incorporate the hi-hat and bass drum. It is this last section, with its more creative patterns, that helps set this book apart from many of the repetitious drum fill books currently on the market.

Players who are not proficient readers might want to avail themselves of the accompanying cassette. Each page is played continuously while the fills are separated from each other by a measure of time. Every fill is individually identified by number so that it can be easily located in the text, and vice versa. The tempos on the tape are fast enough to inspire the student, but not so fast as to frighten him. Although on-the-beat tom notes are occasionally buried under the bass drum, the general sound quality is sufficient.

Those interested in transcribing drum solos from records might find *Killer-Fillers* useful as an ear training study. One could write out the rhythms from listening to the tape, and then use the book to check for accuracy.

Morton rightfully stresses the importance of playing fills within the context of timekeeping. By utilizing both a book and a cassette, *Killer-Fillers* can serve the needs of a variety of students at a variety of technical levels. The material may not cover a lot of new territory, but its format is well thought out and competently presented. The book has no trouble living up to its publisher's tradition of quality.

R. M.

TRAINING IN PROFESSIONAL STANDARDS (TIPS)

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It is a curious fact that the most successful drum instruction manuals are virtually devoid of text and illustrations. There are, of course, noteworthy exceptions. But, for the most part, authors seem to assume the availability of a teacher who will guide students and assign exercises according to this or that curriculum.

The problem is that many students are given such inadequate and conflicting training in the basic areas of percussion execution that they can never hope to muscle through some of the more complex exercises put before them. They will play, to quote Bellson, as if to elicit the audience's sympathy.

With this in mind, Tom Laflame presents *Percussion TIPS* (*Training in Professional Standards*), now in two volumes. If you can't find a good teacher to guide you, Laflame will start you from square one. His methodology rests on the premise that proper drumming involves more than a mere flick of the wrist, but rather, a coordinated action incorporating the natural flow and symmetry of entire bodily movements.

The *TIPS* series is full of diagrams, photos, and ample explanation dealing with positioning, posture, breathing, relaxation, energy flow, anatomy and other such aspects ignored by garden-variety drum texts. At first glance, Laflame's volumes might seem a faddish sermon on getting in touch with your body, when in truth what he is practicing is a sensible sort of musical chiropractic: push the errant bones and muscles into place when you're playing and those pains and cramps will quit.

If you've already been playing for a few years and need some practical help, Laflame urges you to concentrate on the first volume alone which expresses the core of his philosophy. Topics range from control of breath and posture, to choice of sticks and grip. He also examines the mechanics of performing correct strokes. Following close are simple exercises intended to establish effective practice routines. There are a couple of surprises in this volume. One is Laflame's statement that there is "absolutely no difference in the development of ability between the matched and traditional grip when using the *TIPS* method", a rather shattering blow to those of us who've been scrambling to retrain our left hands over the last several years. The revelation is predicated on a second and fundamental notion that most of the so-called wrist actions and wrist pivots are, in fact, revolutions of the lower arm—termed radial/ulnar actions according to the principle bones involved. Furthermore, if one were to rely on the simple up-and-down hinge action of the wrist alone, effectiveness would be reduced as much as 60%. While the percentage may be moot, this is a point you'll probably want to woodshed, just in case.

continued on page 94

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In volume two, the drummer is introduced to the language of music in a manner consistent with the approach taken in volume one. The term 'dynamics' is explored in all its musical and physical connotations. A neat little chart displays grip variations, from matched through French, and shows their relation to respective dynamic variations forte to piano. By this token, loud rock players might adopt a more military grip than someone executing soft single strokes in an orchestral setting. In this way is the grip demystified; grip choice is simply a response to varying musical/physical variables.

Another pertinent and timely section deals with the positioning both of drums and limbs in order to effect the most sound from the instrument. Laflame fully warns of the pitfalls of set-ups which encourage players to strike only glancing blows (oblique strokes) which result in less sound for the energy expended. There are useful diagrams showing how and where to strike a drum to draw the maximum response and tone.

At very least, Tom Laflame offers interesting and even controversial reading for the cost of a movie. But pick this one up—odds are it won't be showing at your local theatre anyway.

T. B. W.

"SPEED/CONTROL DEVELOPER"

Author: C. Vickio

Publisher: Pro-Cussive Techniques, P.O. Box 662, Lewes, Delaware 19958

Price: \$5.50.

Speed/Control Developer is an ideal supplement to a drummer's studies. The book concentrates on developing important drumming skills: strength, tempo, dexterity, building the weak hand, rudiments, etc. *Speed/Control Developer* consists of 25 different charts each with its own rhythmic pattern to develop a specific skill.

Essentially, the book is written as a systematic concept of self-improvement. Each chart is a four-day lesson of four exercises a day with a varied number of sticking methods. A stated metronome setting is used. The metronome plays a very important part in the use of this book. For example, Chart #1 is a three-stroke ruff variation using three different sticking patterns. On the first day, the metronome is set to 104 beats-per-minute, and the chart is played for four minutes straight. The metronome is then increased to 116, 126, and 138 for the next three exercises of the day. Day 2 begins at 126 and by the end of the fourth day, Chart #1 will have been played at the metronome setting of 192 using all three sticking patterns. Each consecutive developer chart begins at a specific metronome setting and is gradually increased to a faster tempo. The charts include ruffs, single eighth notes, rolls, triplets, sixteenths, flams, drags, paradiddles—all accented and unaccented. Each sticking pattern emphasizes leading with either the right or left hand. The book can be used with right or left-handed drummers with no transposition of sticking needed.

If followed religiously every day, *Speed/Control Developer* can be a valuable aid in the progression of one's abilities. It can also be used by drummers who just want to keep in shape. In fact, "Speed/Control Developer" should be subtitled "Wrist Breaker"; some of the exercises at the quicker tempos can really be trying!

B. S.

PROGRESSIVE STUDIES IN JAZZ DRUMMING

Mat Marucci

Lewis Music Publishing Co., Inc.

Price: \$1.95

I liked Mat Marucci's book. "The book" he begins, "aims to develop drummers who can play other things besides straight 8th notes on the cymbal, a heavy backbeat on the snare and a

steady pulse on the bass drum." Also, that the "three greatest attributes that a drummer can have" are: (1) Keeping good time. (2) Playing musically. (3) Playing what you feel.

After a few lessons devoted to discussion of the drum set, and an explanation of the terms, Marucci suggests that the student "master" the next two pages of rhythms written for left hand on snare against the standard jazz ride rhythm on cymbal. Then it's on to two lessons of similar format—one devoted to 8th note triplets and the other devoted to playing straight 8th notes against the jazz ride cymbal.

There are no new trails blazed in this book, but the exercises are written musically and explained with clarity. My only mis-giving concerning Marucci's approach is that he frequently ends up a lesson page by writing such things as: "Don't get discouraged but don't expect miracles." Or, ". . . be prepared to sweat."

It tells the reader that the exercises are going to be hard, when in reality they might not be that difficult at all. By using the negative approach, a student with an open mind might become apprehensive. It's similar to the scientists who figured out that on paper, a bumble bee isn't able to fly. Except, the bumble bee doesn't know that—so he flies!

Progressive Studies takes the student through a chapter on 16th notes, Bass Drum, Snare—Bass Drum Combinations, Variations on the Cymbal Rhythms, Odd Time Signatures, Brushes and Mallets, Special Effects and Special Beats and Rhythms. There is a good deal of practical information in this book and it lays the foundation for a student to explore the world of jazz drumming (particularly the styles of the great masters) on his own.

S. F.

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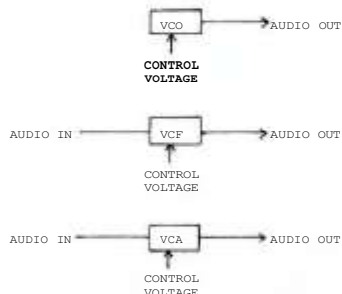
Percussion Interfaces, Part 1

by David Ernst

In the last column we discussed simple modifications of percussion instruments whereby all timbral changes and effects had to be made manually by an assistant. Although this procedure may be acceptable in some instances, it is often desirable to work without an assistant, and to produce modifications and effects automatically. This is accomplished by incorporating control voltages to replace the assistant.

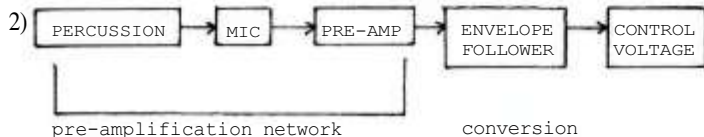
A control voltage is simply a d.c. voltage (usually between 0 and 5 or 10 volts) that controls the operation of electronic devices such as oscillators (VCO), filters (VCF), and amplifiers (VCA). All electronic music synthesizers operate upon this principle so that by increasing the control voltage to a VCO, for instance, the pitch will rise, whereas decreasing the control voltage to a VCO will result in a lower pitch. The effects of control voltages upon filters (VCF) and amplifiers (VCA) are similar. The most important thing to remember is that VCO's, VCF's, and VCA's are associated with two different types of signals—audio and control voltage (see Figure 1). Also notice that the VCO is the only device that produces a pitch; both the VCF and VCA only modify a pre-existing sound—they require an audio input.

1)



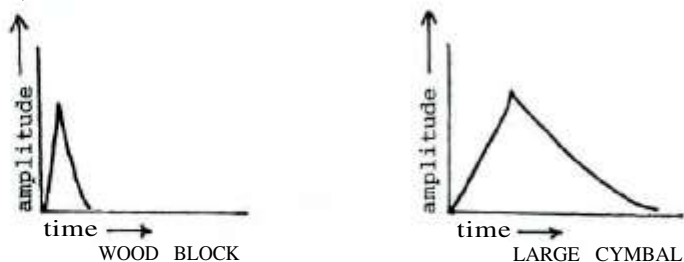
Conventional synthesizers provide a variety of control voltage sources to operate upon VCO's, VCF's, and VCA's, the most common voltage sources being piano-like keyboards, sequencers, envelope generators etc. Each of these devices produce control voltages that are sent (usually via external patch cords) to individual VCO's, VCF's, and VCA's. We are now going to explore the possibility of interfacing percussion instruments with standard synthesizer modules.

If we wish to control VCO's, VCF's, and VCA's via percussion instruments we have a problem, for the instruments produce an audio signal and the electronic devices require a d.c. control voltage. It will be necessary to convert the audio percussion signal to a control voltage by employing an envelope follower as shown in Figure 2. A standard preamplification network is used to insure optimal audio and control voltage levels, followed by the actual conversion at the envelope follower. The resultant control voltage is suitable for use with VCO's, VCF's, and VCA's.



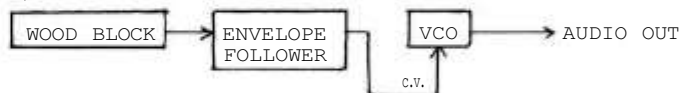
The envelope of a sound may be divided into three stages: attack, sustain, and decay. The attack segment is the amount of time required for a sound to reach its peak amplitude, while the decay comprises the amount of time during which the amplitude of the sound decreases, i.e., eventually inaudible. The sustain portion, where the amplitude remains relatively constant, is not applicable to percussion instruments. Therefore, we will be concerned primarily with the attack and decay characteristics of percussion instruments. Figure 3 illustrates graphically the differences between the envelopes of a wood block and a large cymbal. The attack time of the wood block is much quicker than that of the cymbal, whereas the decay time of the cymbal is considerably longer than that of the wood block.

3)



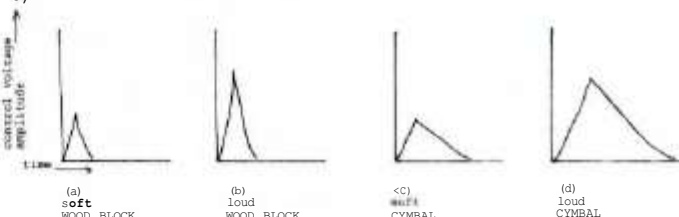
An envelope follower literally follows the envelope (amplitude variations) of an audio signal—in this instance percussion—and converts these amplitude variations into corresponding d.c. voltage variations. Referring again to Figure 3, the graphs now may be interpreted as control voltages with respect to time. We are now ready to consider some practical applications using an envelope follower.

4)

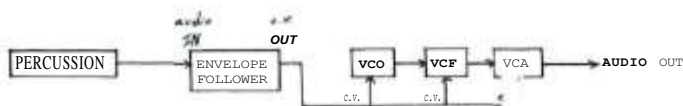


Since an envelope follower responds to *amplitude* as a function of *time* you must think in these terms while you are playing. For example, suppose that you want an oscillator to produce a pitch whenever you strike a wood block. Figure 4 diagrams the equipment needed, while Figures 5a and 5b provide graphic illustrations of the resultant envelopes for soft and loud sounds respectively. It is evident from Figure 5 that the louder sound produces a greater control voltage than the softer sound, therefore soft wood block sonorities will produce lower oscillator pitches than loud wood block sonorities. By simply playing a wood block louder and softer you will automatically produce an accompanying melodic line. If we substitute a large cymbal for the wood block the corresponding amplitudes and control voltages will appear as shown in Figures 5c and 5d. Since the decay of the cymbal is more pronounced than that of the wood block, the resultant control voltage will decrease gradually, producing a glissando on the VCO.

5)

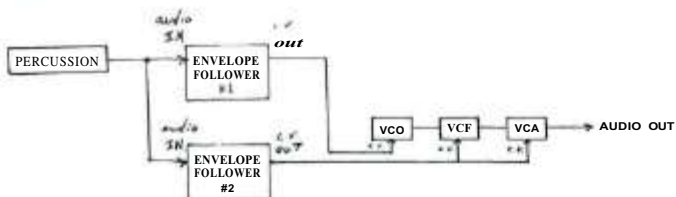


6)



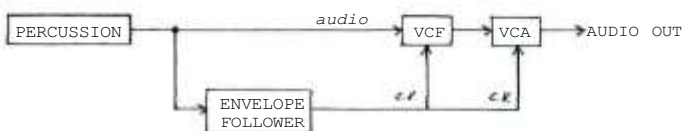
This system may be improved by incorporating a VCF and a VCA, therefore providing the oscillator pitch with a more interesting timbre. Two such networks are illustrated in Figures 6 and 7, and both modify the pitch of the accompanying VCO in similar fashion. The difference between these networks is that the former employs a single envelope follower to control three devices, whereas the latter uses two envelope followers, one to control the VCO, and the other to control both the VCF and VCA. The advantage of the system described in Figure 7 centers on the addition of a second envelope follower, so that the response of each envelope follower may be set to convert the percussion sonority to a proportionately higher or lower control voltage. For instance, the first envelope follower may be set to convert the peak amplitude of the percussion instrument to 3 volts, while the second envelope follower converts the peak amplitude of the same percussion sound to 5 volts. In this manner, the highest possible oscillator pitch is limited, whereas the VCF and VCA are free to function within greater frequency and amplitude ranges.

7)

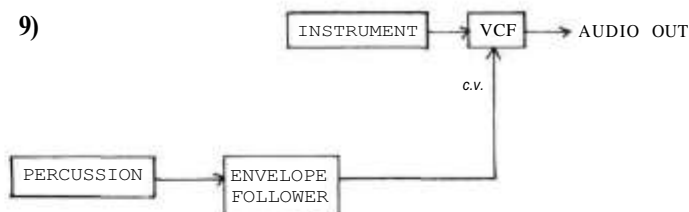


So far we have examined the possibility of generating an accompanying melody automatically, and often this technique provides very useful effects. There are two other procedures that also offer rather unique performance-oriented modification systems. The first is illustrated in Figure 8, and it allows the performer to alter both the timbre and the envelope of a percussion instrument via the VCF and VCA respectively. Notice that the percussion sonority (audio) is routed in two directions—to the envelope follower for conversion to a control voltage, and to the filter for timbral modification. As in the foregoing examples, the relative loudness of the percussion sonority controls the degree of timbral (VCF) and envelope (VCA) transformations, but the performer now has the flexibility of controlling the timbral and/or envelope characteristics without the aid of an assistant.

8)



9)



The final system to be discussed (see Figure 9) extends the modification capabilities of the percussionist to encompass timbral (VCF) control of another instrument or voice. All of the techniques mentioned so far apply in this example with the exception that the percussionist now determines when the other instrument will be filtered, along with the degree of filtering. Such a network intensifies the necessity for communication among musicians, especially in improvisatory performances; or it may be used in order to generate special effects in highly controlled situations. Furthermore, systems of this nature furnish innumerable ways of structuring compositions and improvisations upon timbral relations.

In order to perform any of these 'experiments' it will be necessary to have a contact microphone or transducer with an accompanying pre-amplifier, an envelope follower, at least one VCO, VCF, or VCA, and an instrument amplifier. In a future column we will consider the design of a personalized percussion modification system, along with more application examples and tape recording techniques. In the next column we will conclude our discussion of envelope followers, and will describe the operation of ring, or balanced, modulators.



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- 48 pages

PETER MAGADINI

As a drummer and percussionist, Mr. Magadini has played with numerous professional organizations. In addition, Peter has performed as a studio musician in San Francisco, Los Angeles and Toronto. He has recorded for Motown Records, A & M Records and Columbia Records of Canada.

Peter Magadini holds degrees from the San Francisco Conservatory and the University of Toronto and has earned numerous honors and awards from his private studies and participation in seminars.

Peter has taught at the Los Angeles Professional Drum Shop, the Lake Tahoe Concord Summer Music Camp and the San Francisco Conservatory of Music.

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INDUSTRY HAPPENINGS

HARVEY MASON JOINS PREMIER

The Premier Drum Company recently announced that Harvey Mason will now play and endorse Premier Drums exclusively.

Premier representative Mike Jackson said of the Mason endorsement that the company considers "it an important reflection on the quality of their products that an American player of such prominence should choose to play British drums."

The Premier Drum Company plans to feature Mason in a series of personal appearances throughout Europe early in 1981.



CHARLES ALDEN MUSIC COMPANY, INC. IN NEW PLANT

Charles Alden Music Company, Inc. is now settled in a brand new facility in Walpole (Massachusetts) Industrial Park. Alden was formerly located in Westwood.

The new plant provides an increase in office space, separate computer room, an easy access clear-span warehouse and expanded shipping capacity.

Charles Alden is exclusive North American distributor for Sonor Drums from Germany. They also distribute Zildjian cymbals and Remo products.

The new address is: Charles Alden Music Company, Inc., Four Industrial Road, Walpole Industrial Park, Walpole, Massachusetts 02081. Telephone: (617) 668-5600.

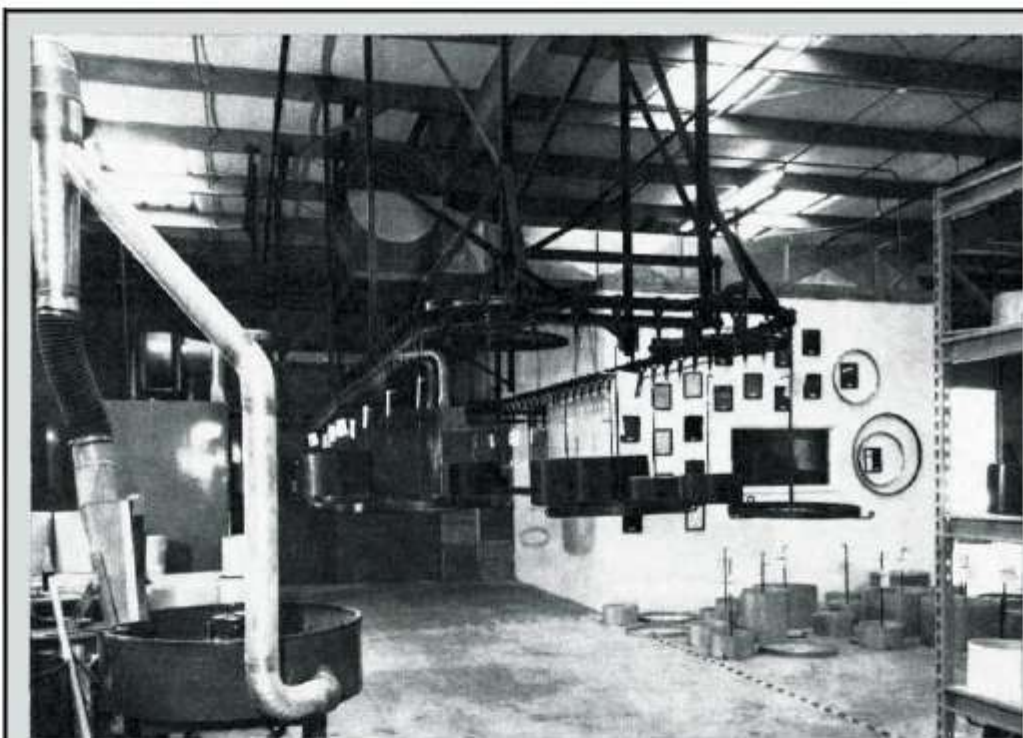


photo by Chip Schofield

PEARL EXPANSION COMPLETED

Pearl International has completed expansion within their new addition doubling production capacity of their 8-ply maple shell drums. Photo shows a section of the overhead conveyor system which carries shells from the sanding department on multiple trips through the spray room and drying tunnel. Shells are scheduled in sets to match colors as closely as possible.

"Dealer and consumer re-

sponse to our sound and finish surpassed our original expectations on production needs," announced Walt Johnston, president of Pearl International. "An additional conveyor system is being designed to move the highly polished shells through the drilling and final assembly stages to insure maximum protection to the bridge and finish." Pearl Drums are distributed in the U.S. by the Gibson Division of Norlin Industries, 7373 N. Cicero, Lincolnwood, IL 60646.

STUDENT WINS SLINGERLAND AWARD

Joel Morris a 10th grader from Athens, Georgia recently received a Slingerland Outstanding Drummer Award at the University of Georgia Jazz Festival.

The Slingerland Drum Company made and contributed two trophies to the festival, including an award for Outstanding Jazz Ensemble.

DRUMMER'S ORGANIZATION UNDER WAY

A new organization, the Midland Drummer's Association (M.D.A.) was recently formed in Birmingham, England.

According to M.D.A. spokesmen, Keith Tonks and Neal Richman, the organization's main goal is to promote more interest in percussion through meetings, clinics and drum factory visits. The M.D.A. will also publish a monthly newsletter, list of percussion teachers and books, plus a special drummer's directory.

For further information on the M.D.A., write to: Woodroffs (Musical Instruments) Ltd., 5-8A Dale End, Birmingham B4 7LN, England.

ALAN DAWSON JOINS LUDWIG CLINIC STAFF

Ludwig Industries recently announced the addition of Alan Dawson to its educational clinic staff. Through Ludwig's educational clinic program, Dawson will be available for guest clinic appearances at in-store dealer-sponsored workshops, college campus concerts and showcase clinics at leading percussion conventions.

Dawson is most widely known for his recent touring association with Dave Brubeck. He has also performed and recorded with many Jazz giants such as; Phil Wilson, Dexter Gordon, Phil Woods, Sonny Stitt, Terry Gibbs and Lionel Hampton.



GORDON APPOINTED ROGERS DRUMS MARKETING MANAGER

David E. Gordon has been appointed marketing manager for Rogers Drums, CBS Musical Instruments, a division of CBS Inc. The announcement was made by Roger Cox, director of marketing, Fender/Rogers/Rhodes. Gordon will be responsible for marketing and development of new products for Rogers Drums throughout the United States.

Gordon, a 20-year veteran in the music business, was most recently with the

Gretsch Company where he was marketing manager, drums division. An active interest in custom drum building has developed for Gordon a well-qualified reputation in the mechanics of drum and drum design. He is well known throughout the mid-west as a professional drummer, performing with jazz, rock and country road shows. He brings a strong background in retail sales and education to his new position, having worked with many retail stores and for several years operated a drum studio with emphasis on teaching rudimental and drum set technique.



PAIA APPOINTS CONSUMER LIAISON

Paia Electronics, Inc. announced the addition of Bob Ess to their technical staff. Mr. Ess fills a newly created position at Paia with the title of Technical Liaison and his responsibilities include providing the customer with user information, both before and after purchasing Paia equipment. He offers technical advice to those who write or phone in.

Ess brings to his position both musical background and electronic experience with 15 years active involvement in various rock and roll bands and recording studios. Immediately prior to joining Paia he was associated with Wang laboratories as a computer field technician.

Mr. Ess can be reached during business hours at (405) 843-6435.

PERCUSSION INSTITUTE OPENS ITS DOORS

The Percussion Institute of Technology (P.I.T.) recently opened its doors to introduce the drum world to a new school of vocational training. The open house featured a discussion by administrator Pat Hicks, who explained the school's purpose as "Giving the drummers the information they need to get where they want to go."

The guests were also treated to a concert featuring P.I.T.'s two principal instructors, Joe Porcaro and Ralph Humphrey. Both Porcaro and Humphrey are in-demand studio and concert veterans. Between them they have played with a wide variety of top musicians including Frank Zappa, Don Ellis Big Band, Dave Grusin, John Williams, Lalo Schiffrin, Allyn Ferguson, Stan Getz and Seals and Crofts. They both have been involved with writing drum manuals as well as instructing students.

The objective of the institute is to have the student play under the exact working conditions they will find in the studios, clubs and concert halls. The one year course will teach students all aspects of drumming such as sight-reading, improvisation, soloing in all styles, studio drumming, applied rudiments, rhythmic ear training, four-way coordination, melodic drumming, equipment repair and maintenance, arranging, transcription and techniques of recording. Students will also have the opportunity to perform with big bands and rhythm sections.

The program is performance oriented. The hopeful drummers learn their craft by working six to 12 hours a day, five days a week for 44 weeks.

P.I.T. promises that some of L.A.'s best pros will be teaching at the institute along with top name performers holding special classes and seminars as their schedules permit.

The school uses speed-learning techniques and equipment such as the tachistoscope (electronic sight-

reading), private practice labs and a "Music Minus Drummer" cassette library. Their building also incorporates two auditoriums with stages and sound systems and a new recording studio.

The enrollment is limited to about 20 students so that the school can give personal counseling. To enroll, a student must have a solid foundation in drumming. This means that they must know the rudiments, read a little, have good time and basic motor skills.

Interested drummers can contact P.I.T. at 6757 Hollywood Boulevard, Hollywood, California 90028. By including \$10 with their inquiry they will receive the "Pro Drummer's Guide Kit" which includes materials describing in detail the school's facilities and equipment and the courses and subjects a member must learn. Also included with the catalog will be an application, a questionnaire and a pre-recorded entrance audition cassette tape on which the prospective student is asked to record a series of examples of their playing.

by Susan Alexander
photo by Paul Jonason



ZILDJIAN PLANS FACTORY ADDITION

Armand Zildjian, president of the Avedis Zildjian Company, Norwell, Massachusetts, reviews the architectural plans for a planned \$2 million

expansion with Edward Sabatini, vice president of operations. The addition will increase the overall size of Zildjian's headquarters facility by 70%, allowing for increased production and warehouse space.

TAMA TITAN- THE ALL-ANGLE, ALL-ACCESSORY, ALL-ROUND, ALL-STAR HARDWARE.



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JUST DRUMS

LUDWIG'S SET-UP™ TOM TOM STAND SYSTEM

Ludwig Industries has just introduced an innovative new modular tom tom grouping and support system called *The Set-Up*,™ allowing drummers far greater flexibility in their drum set composition and arrangement than ever before possible.

The Set-Up's sturdy modular construction allows for three-tiered tom tom groupings—accommodating from one to six individual toms from either bass drum or floor type stand—and permits groupings of virtually infinite variety.

Also, the *Set-Up* system features *Quik-Set*™ custom pre-setting devices, allowing faster, more precise set-ups.

For more information about the Set-Up system, contact your local Ludwig dealer.



SYNDRUM CM INTRODUCED

The new Syndrum *CM* Model provides the famous Syndrum electronic drum



sounds at a suggested list price of \$149. The "ruggedized" electronics and controls for the *CM* Model are built right into the drum shell. It mounts on a standard cymbal stand and can be plugged directly into an amplifier. The head has the feel of a conventional drum and can even be tensioned for the preferred stick response. It can also be used as an electronic bongo.

For information write: Syndrums, 11300 Rush Street, South El Monte, CA 91733.

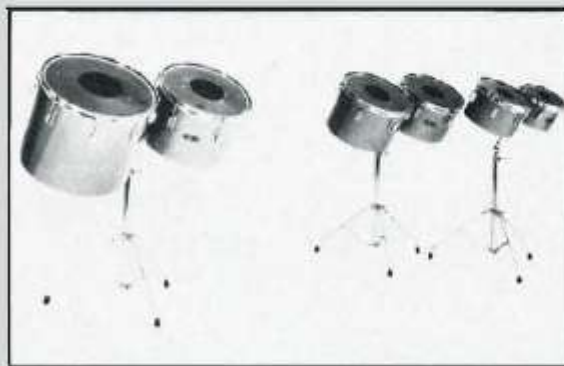
CB700 CIRCLE OF SOUND CONCERT TOMS

CB700 Percussion announced the arrival of the *Circle of Sound* concert toms recently.

They feature 9-ply shells, self-aligning tension casings and triple flanged counter hoops. With fully adjustable stands, the *Circle of Sound* sets are available in Jet Black,

Pure White, Wine Red as well as Metallic Blue, Red, Gold and Silver finishes.

For more *Circle of Sound* information and a catalog of the CB700 Percussion line, contact your local Karrian Distributor, or Coast Wholesale Music, 1215 W. Walnut St., Compton, CA 90220.



PERCUSSION CATALOG UPDATE RELEASED

Frank "Mickey" Toperzer, Jr., president of Drums Unlimited, Inc., Bethesda, Maryland, announced the first revision and update of the newest Percussion Publications Catalog, #804.

The Percussion Publications Catalog, published by Drums Unlimited, Inc., is a comprehensive listing of more than 2100 percussion methods, studies, solos, ensembles and texts. Over 300 different publishers are represented in this catalog.

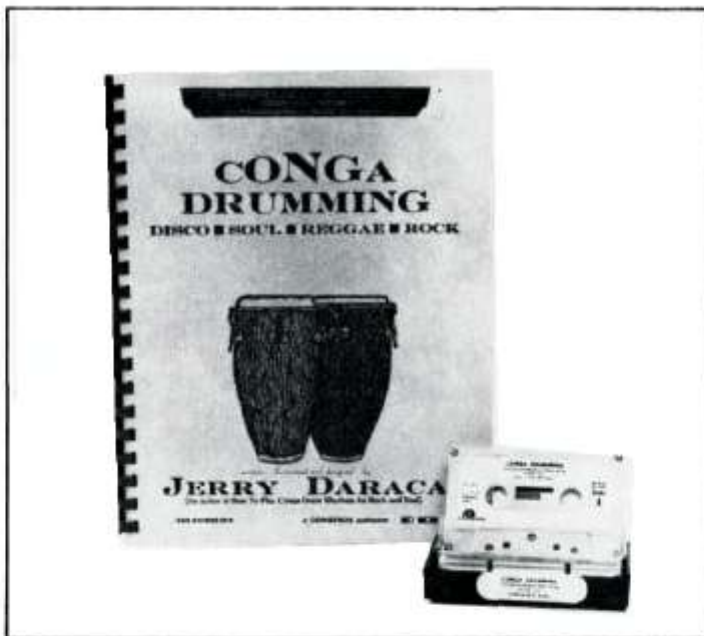
All titles listed are available for immediate shipment by mail. The catalog's nominal cost of \$2.50 is deductible from the first \$10 order.

The catalog also includes a section of unique or hard-to-find percussion accessories and instruments, always carried in-stock at Drums Unlimited's showroom, and available for retail or wholesale purchase to the trade.

For further information, contact: Drums Unlimited, Inc., 4928 St. Elmo Avenue, Bethesda, Maryland 20014 (301) 654-2719.

CONGA DRUMMING BOOK FROM CONGEROS PUBLICATIONS

Congeros Publications has introduced *Conga Drumming*: Disco, Soul, Reggae, Rock; "A progressive, self-teaching manual for 'pop' music application of conga drum," according to a spokesman for the publisher. Also offered is an optional demonstration recording on cassette. Complete information on the book "*Conga Drumming*," and the cassette, is available directly from the publishers free of charge. Your request for full details should be mailed to: Congeros, Att: Miss Angela Bronson, Box 1387, Ontario, CA 91762.



YAMAHA'S LATEST DRUMSET INNOVATION

Yamaha's latest entry in the drum market is the YD-5222WT Drum set.

The shells are constructed of Meranti wood, prepared with an air-seal lamination process. The sound is heavier, providing a deeper response. The springless tuning lugs eliminate undue noise. The Yamaha non-slip clamp keeps the set in place, while the drum stand mounts eliminate tilting or falling.

The tom toms are 6 lug types. Other drums have 8. All Yamaha drums come with Remo heads. The colors available include Jet Black, White and Silky Brown. Silky Blue and Silky Red are available by special order only.

Contact your local Yamaha dealer for further information.



TIME MACHINE ELECTRONIC METRONOME

The *Time Machine* is a metronome designed specifically for drummers. Compatible with all stereo headphones, it generates enough volume to make it the ideal aid for drummers who wish to improve their time while practicing on a full drum set, at realistic dynamic levels. The *Time Machine* is battery-operated, and is equipped with an AC to DC adaptor jack. For more information, or to order direct (send check or money order for \$55.50), write: *Time Machine*, 37448 Willowood Drive, Fremont, CA 94536.

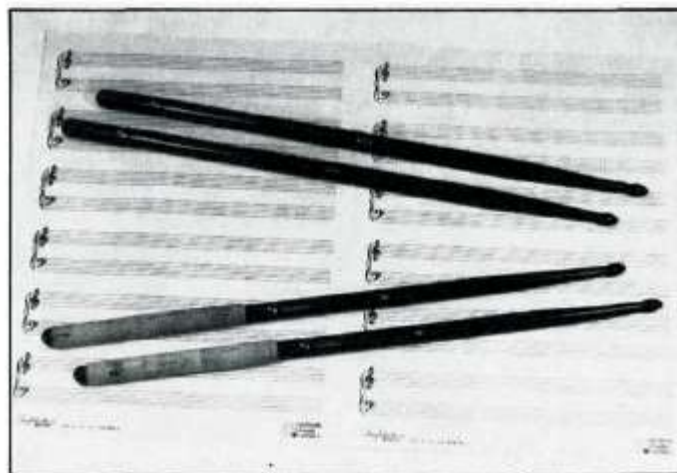
GRAPHITE DRUMSTICK FROM RIFF RITE, INC.

Riff Rite, Inc., originator of the graphite drumstick, after 4 years of research and development have introduced their entry into the high performance drumstick field.

Using technology developed by NASA, Riff Rite has been able to incorporate graphite fibers into their drumsticks. The high strength qualities of the graphite fibers improve flexibility and impact strength.

Current sizes available are 5B, Rock, 5A and 6A. All sizes available in imported cork. Custom knurled handles available by special request.

For further information, contact: Riff Rite, Inc., 6112 Westridge Blvd., Edina, MN 55436.



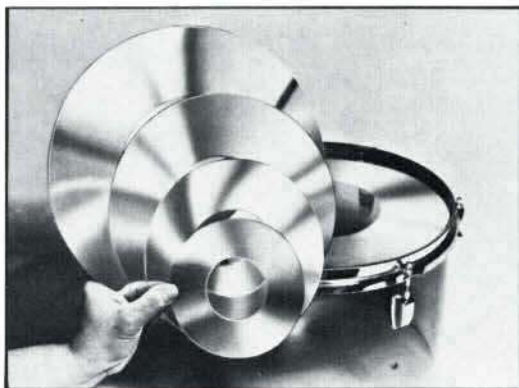
TONGARINGS PROVIDE SOUND IMPROVEMENT FOR DRUMMERS

TongaRings™, a new, patented acoustic drum accessory developed expressly to provide pitch modulation from tom-toms plus increased definition from bass drums, are now available from Tonga™, Stamford, Connecticut.

Easy to apply, pressure sensitive, computer-designed TongaRings are produced from mirror-finish Mylar in a range of diameters from 6" to 24" to fit the majority of popular drums. Durable and stretch resistant TongaRings, according to the company were, conclusively research tested at Northern Illinois University's Acoustics Laboratory, and were found to provide a modulated sound without unnecessary tape, pads, or bottom heads.

Of particular importance for working musicians, the application of TongaRings™ does not damage the drumhead and actually improves the appearance of the drum set. Retail prices range from \$2.50 for 6" TongaRings to \$12.00 for 24" models. They are currently available directly from the manufacturer or from selected music dealers.

For more information, write: TongaRings, P.O. Box 3808, Stamford, CT 06905.



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A high-contrast, black and white photograph of a man, Bruce Gary, playing a Gretsch drum kit. He is wearing a dark jacket over a light-colored shirt. The lighting is dramatic, with strong highlights on his face and the drums, and deep shadows elsewhere. The background is dark and indistinct.

BRUCE GARY on GRETSCH DRUMS



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**Liberty DeVitto/
Billy Joel**
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**Steve Smith/
Journey**
"There's power in Zildjian cymbals. They're not like anything else."



Kenny Jones/The Who
"Try one and you'll buy one."



Carmine Appice/Rod Stewart
"Zildjians are like an extension of my hands. The moment I feel the sound, the sound is there."

Want to see the best cymbal set-ups in the business?

Each of the drummers in this ad and over 200 more of the world's greatest performers, show you how they match up the sounds in their heads and the Zildjians under their sticks.

All the models, sizes, and set-ups of their cymbals plus photos and biographies are in the new Zildjian Set-Up Book.

It's the first cymbal set-up book to include most drummers you

know, most drummers you've heard of, and most drummers you'd like to be. And nobody could offer it



but Zildjian. Because nobody but Zildjian has so many incredible drummers performing their greatest hits on their cymbals.

This is absolutely the most unique and most complete reference book of its kind ever published. No matter what style of music you play on your drums, you've just got to have it. Send \$4.00 to cover postage and handling to Zildjian, P.O. Box 198, Dept. 4, Accord, MA 02018. Or pick one up at the Zildjian dealer nearest you.

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